

**STAGE
SCREEN**

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**RADIO
MUSIC**

Only Theatrical Newspaper on the Pacific Coast

INSIDE FACTS

Of Stage and Screen

ESTABLISHED 1924

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No. 9

THE CONTRACT TO BRING SHAKEUP IN FILM CASTING

THINGS READY FOR PICK UP AFTER MAR. 15

The March 15 tax date is currently taking a heavy toll in the Hollywood employment situation, bringing the work level down to a low point this week.

Only 33 productions were in the shooting stage at the major studios, with all the unemployed waiting for the tax date to pass for the start upward of the production trend.

However, this seasonal slump was less acute this year than most, 33 in work being a good average for the last part of February and the first part of March. The bigger percentage of drop in the old days was due to the independents, who usually attempted to have their pictures finished 100 per cent on the deadline day. The big studios, while lending a weather eye to the date, do not try to make it 100 per cent.

Optimism Prevails
The usual late February-early March optimism prevailed along the Boulevard, the watchword again being the idea of March. And with some degree of foundation, as a check-up around the studios showed 35 pictures in preparation for starting some time shortly after that day.

Fox led the preparing list. That studio, which for quite awhile held the spotlight as the busiest talkie plant in town, was in quite a production slump currently, with only four shooting. But it has 10 preparing, and was expected to launch into a heavy schedule as soon as March 15 was past and the company's financial conditions in the East were straightened out. Metro-Goldwyn-Mayer held the palm for the liveliest spot in town recently, with eight shooting and six preparing.

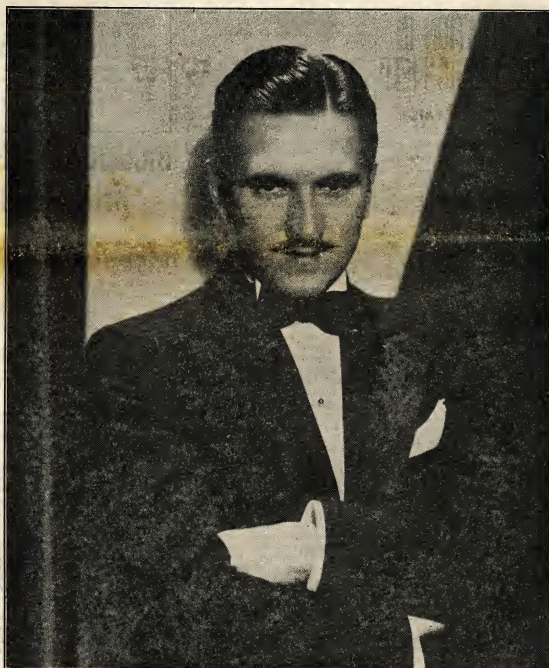
First National followed with six shooting and six preparing. Paramount has five. Paramount, which was another which had risen to a high peak of production a couple of months ago, was down to five, with five others preparing.

RKO had only two going currently, with three readying.

Columbia was up to normalcy with two in production. United Artists was quiet with only "Bride 66" shooting, but had four preparing.

The only two going at Warner Brothers were "Courage" and "Night of the Living Dead."

Universal was comparatively one of the most active of the studios, with five, including some super-



EVERETT HOAGLAND

Musical Director

KFVB Radio Varieties

LOOKING FOR TALENT

Arnold Gurtler, of Elitch's Gardens, Denver, is due to arrive in Los Angeles this week to obtain talent for showing at the Gardens. Melville Burke, picture director, will direct the shows, it was stated.

specials, shooting. These included "All's Quiet on the Western Front" and "King of Jazz Revue."

JACK LAUGHLIN BACK

Jack Laughlin, formerly producer at the Carthay Circle Theatre, who has been directing the presentations for Public Theatres in New York and Chicago for the past two years, has returned to Hollywood and is expected to shortly align himself with one of the major producing companies.

SHERWOOD'S SHOW

George Sherwood now has a company rehearsing for a local production of the New York show, "Out of the Night." While Sherwood is not definitely set as to a house, it is understood he will seek the Mayan, now dark. Boyd Agin is stage manager for Sherwood.

PLAYER POOL WILL BE BIG FUTURE ANGLE

A complete realignment of acting talent in Hollywood is due to be brought about by the movie producers as a result of the new standard contract for freelance players, according to opinion expressed this week by sources close to the producers.

When the scheme has been put completely through, the result will be a big central "pool" of freelancers from which the studios will draw as the occasion warrants. Only contract players, it was stated, will be stars of proved drawing power and unique support players of proved boxoffice draw, such as Jack Oakie, Beryl Mercer, etc. The others will be in the same situation as legit players, called to fill roles suited to them and at other times unemployed.

This move by the producers was predicted by Inside Facts over a year ago. It is the only logical way to produce talking pictures. The old days permitted a wide variety in the selection of people for parts, but with the greater demands made by the movie, there is only one best person for every part.

Weak Spots

Many of the weak spots in pictures have been caused by the present contract system. Parts which were ideally suited to some particular freelance player, and which they could have handled for a payoff, have been either filled by some inferior contract player who messed the plan up, or else frequently the part has been rewritten to suit the contract player, with a consequent deterioration in the character as written. There has probably been more miscasting in a week of talking pictures than there used to be in a month of the silents.

Much of this is traceable to the Equity strike of last summer, that event which, despite its inglorious fadeout did much to change picture history. At that time, producers signed up people wholesale, usually on three-months optional contracts. They loaded up with a lot of talent they did not need, and not the best possible selection. That a great many of these people have had a couple of their options renewed is considered due to the fact that Equity eastern officials still occasionally intimates that the A. E. A. intended to re-invade Hollywood again soon with a more energetic backing than it formerly had.

(Continued on Page 5)

YOU'LL SEE IT IN FACTS

STAGE AND SCREEN

CRAVEN SHOWS DOES BIG FIGURE FOR PLAYHOUSE P. O.

Frank Craven in "Salt Water" put the Hollywood Playhouse in the forefront of check-getters among the quartette of filmdom's legit theatres—\$9000 was the score, the highest that this house has registered in several months.

The El Capitan came next with Mary Boland in "Ladies of the Jury," collecting \$2500 for its next-to-closing week. This will be followed by Violet Hemming in "Let Us Be Gay" next Sunday. The latter comedy was seen here last year when Edna Hibbard produced it at the Mayan. The play has been a great success in the East and this time the first time it has been offered here at popular prices.

Vine Street did \$4700 for the first week of "The Nut Farm." This one, while not so hot, has caught the fancy of the Hollywood crowd to a degree almost more or less with a place of their existence which they understand perfectly. The "Farm" will give way to "Rope's End," a sensational thriller, in three weeks, according to present plans.

The Civic Repertory Theatre, holding forth at the Hollywood Musical Box, is doing very nicely. This idea of producing class plays for the intelligentsia has met with growing approval, and while the returns at the box-office have been but nominal, the subscription list has been receiving much encouragement. The present play, "A Bill of Divorcement," did \$3500 for its first week with indications that the next week will not slip. On March 10, Sierra's "The Romantic Young Lady" will take its place.

Downtown at the Majestic, the "New Moon" has continued to ride, but has not as yet reached its zenith. An increase of \$500 over last week's figure brought the total for the sixth week to \$18,700 with practically a sellout indicated for the next several weeks. This is the most phenomenal success this house has enjoyed in years.

The President is still running strong with "Kismet" and "Give and Take," last week getting \$3500. This play is slated to be followed on March 9 by Ray Holmes in "You're Uncle Dudley."

BELLAMY CONTRACT NOT CANCELED BY STUDIO

Story that Madge Bellamy, picture star, had negotiated a contract with the studio which was canceled by them, was this week discovered to be without foundation.

The story was carried in Inside Facts and other publications, and was based on the fact that Miss Bellamy was shown to be true.

The true facts were that a certain singing teacher, under whom Miss Bellamy had been studying her singing voice, went to the Fowler Studios and represented himself as having full authority to sign a contract in her behalf. Upon these representations a contract was negotiated.

Immediately upon learning of this Miss Bellamy called the studio and pointed out to the teacher that he had no such authority as he pretended to, and declared she did not want the contract.

F. N. SIGNS BROWN

Joe B. Brown has been signed by First National to a five-year contract. Brown's first role is to be in "Top Speed."

GREETINGS:

THE HOTTEST TOTS

STAN BELFELS LEO MANNES JERRY JOYCE

Broadcasting Regularly Over

KTM - - - - - LOS ANGELES

WITH THANKS TO HENRY HOHMAN AND STAFF OF PICKWICK BROADCASTING CORPORATION, FOR MANY COURTESIES EXTENDED

AS INDUSTRY DUE TO DEVELOP PLACES ARE MANY

SAN FRANCISCO, Feb. 27.—Lloyd E. Yoder, one of the youngest press relations counsels on the Pacific Coast, has a lot of ideas about radio as a field of endeavor for youth troubled with the eternal vacation question.

In order of manner of the Press Relations Department of the National Broadcasting Company's Pacific Division, a position he has held since he was 25 years old.

Though he won't talk about himself, Yoder will tell the young man or woman wondering what to do that he thinks radio is a leader in the field of mediums offering real opportunity, especially to the college graduate.

Why?

"It is, indeed," said Yoder. "Radio is a new industry. Throughout its short history, those of us who have watched know that scores of men and women from school and other fields have come to radio and really found themselves—and the audience that affers personal expression, numerous outlets for numerous talents."

The Answer

"The fact that radio still is young obvious answer, the 'why' rare question. Great things will happen and should happen quickly, and the young man or woman who has the talent might as well be on hand to enjoy the attendant opportunity."

Yoder hastened to define "talent."

"I don't mean every boy or girl who thinks he can write or sing, or speak well," he said; "I mean the individual who has demonstrated in practical and convincing ways the various phases of radio were mentioned by Yoder."

Yoder then pointed the avenues that are open," he volunteered. "The natural thought in connection with radio is the entertainment phase. That employs many, including the musician, vocalist, actor, reader of the personality, the 'Dobbs' or a 'Bennie Walker.' Other phases are even wider in scope, however. There are directors, producers, continuity writers, program builders—I could name many more."

Chances for Women

"There is a place even for librarians since the large studios, such as the Paramount Theatre, Los Angeles, and the National Broadcasting Company, employ several librarians to handle the music and manuscript phase."

"For women there is opportunity in any of these fields and she also may become a head writer, a continuity designer, dietitian or what not—provided, of course, she has a good voice, and the knowledge of her subject as well as flare for speaking convincingly, to hold the attention of her audience, the radio station, and the listener in the studio."

"Like any institution, there is the radio station which the radio station necessarily is large. Opportunities in this phase are similar to those offered in any other business."

"If we get into the technical side of the business, the radio station offers for the man whose mind has that. There is the engineering department for the trained man, and the continuity department which opens a major artery for the advertising man. There even is a place for the photographer, artist and cartoonist. Another department offers opportunity to the translator, another to the radio arranger, and on through an amazing list."

"With the passing of a few years and the advent of television, the radio studio will parallel the theatre, and I enjoy some of the comedians, stage managers, property men, special lighting effects will be required, and other changes necessarily will be made which will offer opportunity."

In fact," Yoder laughed, "you can't tell just what is coming. Who thought a little while back that there would be a demand for speeches from England, or even that we would hear 50 or more programs every week from New York? And other Eastern cities, in fact, when we were boys, who of us even thought of radio?"

It Wasn't His Vantage

A bunch of showmen were talking about the vicissitudes of show business. They said the place were big, and have disappeared or else are buried in the obscurity of somebody else's payroll.

"Well," one of them said by way of closing, "it's a tough game," he said the loss; "it doesn't seem to me that the tough break Pantages got."

That turned the conversation to the vaude magnate, and it went into reminiscences. What was said cannot be printed fully here, not only because of its length but also because names and times are involved which many would readily recognize—and the matters never reached that state of legal authentication which would prevent a libel suit if publicly repeated.

One of those in the gathering told of the case of a man who, being in Pantages' employ, had been badly bitten by the night life germ. "This man started flitching in a small way, covering his takings with business integrity. Then his pilferings became larger."

"Altogether he took about \$150,000 of Pantages' money," the raconteur declared. "I know it for a fact. But when Pan found it out, he didn't prosecute—he always believed in giving a man another chance."

Another took up the reminiscences. He named one of the witnesses against Pantages in the recent Eunice Pringle case. This man, so the story went, took \$1500 from the Pantages theatre. The employee was arrested, but upon promise to keep straight in the future, was released through Pantages' refusal to prosecute, and was reinstated in the theatre man's employ.

"He took the loss," he didn't send them to jail, he always believed in giving a man another chance."

So that was the sum and substance of the talk, a talk which doubtless would have delighted Pantages' heart could he have heard it from his cot where he lay ill in the county jail hospital.

He always believed in giving a man another chance, did this man who apparently is not to get that other chance which, he thought, would enable him to put himself back to work on the charges of attack brought against him by Miss Eunice Pringle. There's something mighty sad in a deal like that.

BIGGER PROGRAMS COMING; THE CLASSIC ARTISTS MAY BE?

BY GLENN DOLBERG (Manager, KJH, Los Angeles)

Cheer up! Certainly. Radio programs are going to be bigger and better this year than ever before. It is true, the pendulum swings, and having swung (like the pecking of the short skirt), decreases, more or less, what the radio fan of 1930 will have to listen to. It is or perhaps he shall hear, but not listen—but wait a minute. I said programs are going to be more enjoyable, and I believe it.

There is still more uncertainty in the minds of program directors regarding the type of program which will prove interesting to the greatest number of listeners. Can necessary meet it or produce classic music, do you object to a classic being inserted for variety's sake, and the program is classic or grand opera in style, do you welcome a dance band asking "Am I Blue?"

Now, one more question. How do you like the real variety program on which you hear a bit of everything, like stuff, ballads, kitsch, light opera choruses, etc?

Want New Talent

All right, now that we have answered the question whether we will go for entertainment? Fortunately we have fortified ourselves with a goodly number of men upon whom we can call at any hour of the day or night. But even so, we must have new voices, new entertainers of all kinds who are entering the rounds looking for work. The radio, indeed, needs more than many times out of two hundred auditions only a mere half dozen have a chance to be good. The radio station that could be classed as professional entertainment.

What are we to do from studio to studio assuring each manager that "a good bait has been passed up" when told, "Sorry, have nothing to offer you at present."

The reason for this is that most of the great individuals are not only of the desire to sing and have not paid the price of serious study and appearance on the radio. They are not willing to make any sacrifices along that line. So long as they can earn a few dollars, they will stay where they are. "You're the Cream in My Coffee" and "I'm Following You," they assume they are ready to entertain the radio public.

True Here

This is not true, however, of instrumental soloists, orchestra

+musicians and concert singers. They have made the sacrifice and have spent years, developing with determination what talent they possess. It is from this group of singers and musicians that entertainment of real worth and lasting popularity is selected. I call your attention to some of KJH's artists whose popularity has lived through the years and whose names are similar to the ears of millions of people:

Wesley Tourtellotte, versatile organist, gives an extraordinary recital, modulating deftly from one popular air to another, and from popular rhythm to classic, depending entirely upon his mood of the moment;

Other Artists

Carl Omerout, comic and operatic tenor, whose beautiful voice and exquisite artistry have won him first place among tenors on the radio;

Eloise Kirkpatrick, coloratura soprano, whose bell-like high F is only duplicated by the voice of the greatest prima donnas;

Leslie Brigham, operatic basso; also among his auditors is the better class of negro spirituals;

A mong contraltos, Eleanor Renner, whose high, clear, and strong voice is in singing Browns and Mann, as well as classics by modern composers.

Robert Williams is one of the finest ballad tenors that we know of. Perhaps you can suggest one fine.

Charlie Wellman, "Prince of Pep," has been on the air continuously for years.

Elvia Allman. Character songs, blues, hot rhythm and ballads, and more when sung by Miss Allman;

June Parker, perhaps the most popular singer on the air today, has resigned quite in her line for over three years;

Raymond Paige, musical director of KJH, entertains daily during music from his great orchestra of twenty-five specialty men. Paige has been a great success in the lines of original interpretation. After giving you a de luxe presentation of "The Swan Song," "China Boy," he is liable to present one of his opera miniatures, and a story of the life of one of the great operas, giving you the arias and choruses in the exact order in which they appear in the opera. It is true, Paige's music any night over KJH, some time between the hours of six and ten o'clock.

G-M HAS THE BEST PICTURES

WHITEMAN DRAWS \$34,426 IN WEEK AT LOEW'S STATE

Los Angeles went boxoffice mobbing for the personal appearance of Paul Whiteman and his Orchestra, and when the smoke cleared away Fox could tally up \$35,426 for his Loew's State house. And it somehow says that the public doesn't want the in-flesh music. The M-G-M feature picture, "The Mysterious Island," distinctly played support to the Whiteman aggregation, though it is a favorable Jules Verne story well done into a non-tale picture.

Lawrence Tibbett, with a unanimous vote of approval from both sides, reportedly will be boxoffice coming in dresses, still made the Chinese a gold pot, doing \$30,000. The fifth week of the hit, "The Rogue Song," M-G-M. A stage show is in support.

Greta Garbo's first talkie, "Anna Christie," was getting down to normalcy at the Criterion after its sensational business during the first weeks of the run. On the last week the figure was \$13,338, still several thousand over normal.

William Powell was another drawing card of the week, his Paramount picture "Street of Chance" pulling some \$4000 over average to the tune of a \$29,000 total at the Paramount Theatre.

Barthelmus' first National starring vehicle "Son of the Gods" still went big at the Warner Bros. D. W. Town Theatre, bringing \$23,300 in its third and last week. This is \$9000 better than the average for the week.

Winno Lightner "She Couldn't Say No" (W. B.) opened Saturday night midnight.

Another other house, in Hollywood, didn't do so well, taking an average gross of \$16,000. "Second Chances" starring Arliss in Warner's "The Green Goddess" opened Friday.

One of the run pictures went down below average during the week, M-G-M's "Devil May Care" starring Ramon Novarro, Carthy Circle, and U. A.'s "Lummo" at the United Artists. Gross for the former was \$10,610, \$9,969, and for the latter \$12,500.

Richard Dix in the Radio Pictures offering even kept the picture box office as only one at the Orpheum, doing \$12,000.

The other RKO house, the RKO Theatre with the picture "The Racketeer," a Bob Armstrong school London picture, Paramount's "The Laughing Lady," with Olive Brook and Paul Chatterton, didn't do as well as the Egyptian, intake registering \$13,164.

Fox's "Clancy in Wall Street" was weak at the Boulevard to the tune of \$6808.

I. A. T. S. E. TO HOLD CONVENTION IN L. A.
The I. A. T. S. E. this week went to hold its bi-annual convention this year in Los Angeles, opening date to be June 2.

Approximately 10 delegates are expected, with every other member who can possibly raise the expenses coming with their fellow-travelers to the city where the movies are made.

The immense percentage of I. A. T. S. E. employed in the moving stage hands, studio workers, studio cameramen, etc., is expected to make this the biggest meeting in I. A. T. S. E. history. It will be the first time the convention has been held here in 17 years.

Frank Canavan, head of the union, is in Los Angeles at the present time on a business visit, but not particularly concerning the convention.

Headquarters for the gathering probably will be the Rose Room at Eighth and Spring streets. Meetings of the locals here will be held during the current week to select committees on arrangements and delegates.

NEW TAP CLASS
Earle Wallace announces a new tap class for adult beginners which will start on Monday, March 10, at 7 p. m. This class has been started to accommodate the ever-flowing registration of the two previous classes that started in February.



BERNIE TALIAFERRO

The three boys whose pictures appear above are members of the Everett Hoagland Troubadours, who are featured twice daily from KFWB. During the five weeks they have been broadcasting, their versatility has won them a large flow of requests because of their unique close and high pitched harmony singing as well as their soft muted trumpet solos backed with sub-toned clarinet obligato and guitar accompaniment. Each boy is a clever soloist. Besides their radio work they have appeared in many pictures, their latest being in "The Czard of Broadway" for Universal.



FRANKIE SAPUTO

do so frequently. We need only mention the Hollywood Bowl concerts, the concerts of the Philharmonic Orchestra, the major sports events, and occasional news events of national interest.

Any casual examination of radio facts will amply inform the student who wishes to know the part played by KFI in the development of radio. It is our modest, and we believe, entirely justified claim, that we contribute a share that does not suffer by comparison with any other.

Radio Needs Men
This is what the radio djinn has done. Now, what we intend to accomplish with the aid of the radio djinn is another matter.

The easiest thing for me to do would be to indulge in a series of high-dime, meaningless, pretty phrases. But this kind of verbiage is not what radio needs. It needs clear heads, honest spirits, and men who are able, by training and inclination, to see far beyond the needs and destinies of one man, one business organization or one esthetic expression. In other words, radio is a force of instruction, information, education, culture; and those of us who wish to justify our existence in radio

must of necessity consider our position from social attitude only, using the word "social" in its basic sense.

Effect on Society
Those of us who are engaged in the development of radio have been driven outside and beyond ourselves. It is now no longer a question of broadcasting an opera, or a symphony concert; it is a question of fostering the arts of music, entertainment and instruction in all their branches and forms. No longer do we think of only one football, baseball or basketball game; we are compelled by the force of progress to consider the problems of athletics and physical culture from a social angle.

In our treatment of news events and educational matters, we accept a responsibility as great as that of the press or the government.

Looked at from this broad point of view the business of radio assumes a somewhat different aspect than if we were in it merely for the purpose of operating a commercially profitable station.

Rewards Secondary
It is true that we make every effort and have every intention to continue operation as a solvent business organization. To pretend otherwise would be to deny our place in the American scene, which is, above all, commercial in the highest sense. But it is our belief that we can do our work best by holding fast to the principles we have sketched lightly above, and letting monetary considerations follow as results, not as reasons for living.

Good music, ably performed. Sound information, clearly presented. Wit, eloquence and poetry, whenever available. Honesty of statement and responsibility in backing statements.

We propose to cleave to this line for KFI, and for its associated station under our management, KGB, if we and all radio stations can do this, the future of radio is in good hands.

HILL'S NEW SHOW
John Hill is preparing to produce "The Little Show" at the Mayan Theatre, with rehearsals to start in a couple of weeks, it is reported. But the plans are said to be still somewhat tentative. Earl Hampton and Jerry Delaney are said to be slated for roles. Hill's last production was the radio show of "The Front Page," which hit the rocks in the Northwest.

Besides the radio engagements, the orchestra has scored a tremendous hit at the studios. They have grown to be a sensation in their latest picture, "The Czard of Broadway," a Wm. J. Craft production for Universal. In this picture four members of the band are also featured as vocal soloists.

In "The Cohens and Kellys in Scotland" a double quartette from the band was featured in a rehearsal. The first feature of the "Czard of Broadway" is their third consecutive picture recording for the same director.

This annual find an organization of young fellows who are so capable musically, and as a result of their versatility as accomplished musicians and singers, their smart appearance and attractive personality. Everett Hoagland and his Troubadours are scoring one of the outstanding musical hits of the South.

Networks Forecast
In the majority of these programs, KFI has acted as a unit in the network system of the National Broadcasting Company, both as originating and releasing station. It was early in our short history that we perceived the coming of the now enormous national and international networks. To-day we are equipped to produce programs that will stand with the best that the great New York and eastern stations broadcast, and we



FRANK HUBBELL

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CANDIDATES FOR TEN BEST OF YEAR REACH TOTAL OF 4

M-G-M came strongly to the fore during the past month with candidates for the 10 best pictures of the current year.

Out of four such prospects, Metro had two, the sensational "Rogue Song," first vehicle for Lawrence Tibbett, a magnificent voice, and "Anna Christie," which conclusively proved that Greta Garbo is even more dynamic and of greater acting ability in talkies than in silents.

Of the four pictures which are to be considered in the Bests qualifications, M-G-M has these two, and U. A. had one, "Lummo," and First National had one, "Son of the Gods." Paramount's "Street of Chance," starring William Powell, will be a close second picture but hardly likely to get a rating in the top 10.

Directed by the best picture pictures of the month were Lionel Barrymore, who was responsible for "The Rogue Song," Herbert Brenon, who did "Lummo," Frank Lloyd, who did "Son of the Gods," and Clarence Brown, who did "Anna Christie."

The biggest factor in rating these pictures tip-top offerings were:

"The Rogue Song" — Tibbett's marvelous voice;

"Anna Christie" — The tremendous acting power of Greta Garbo;

"Lummo" — The sympathetic depiction of a criminal, and the excellent work of Winifred Westover.

"Son of the Gods" — The unusual qualities of the story, and the general appeal therein.

Because of their diametrically different nature, it is impossible to select one from among the four as the best picture of the month. But the two best, each the best in its own field, were "Anna Christie" and "The Rogue Song," both M-G-M productions.

Pictures considered were "Not So Dumb" (M-G-M); "Devil May Care" (Ramon Novarro); "Street of Chance" (M-G-M); "Lummo" (F. N.); "No, No, Nanette" (F. N.); "Wedding Rings" (F. N.); "The Sacred Flame" (W. B.); "Son of the Gods" (F. N.); "Burning Up" (Paramount); "Wall Street" (Columbia); "The Mysterious Island" (M-G-M); "Second Choice" (W. B.); "Street of Chance" (Paramount); "The Bishop Murder Case" (M-G-M); "Lummo" (U. A.); "Seven Keys to Baldpate" (Radio Pictures); "The Racketeer" (Pathé); and "Anna Christie" (M-G-M). "Dance Hall" (Radio Pictures); "The Love Parade" (Paramount); and "The Rogue Song" (M-G-M).

The best of the month box, including performances, etc., will be found on the picture page of this issue.

PATHE'S 2-REELERS ARE OFF TO GOOD START
The two-reel comedy department at Pathé's production is good speed, following recent decision to shift it from New York to Culver City, but to maintain its status of the best picture of the feature department.

John C. Flinn is in charge. William Wallace is in charge of material and talent; and Arch Heald is production manager.

Directed for the re-rollers are Robert Delacy, Fred Guoli, Wallace Fox and Monte Carter. The names named to do the musical comedies.

Writers are George O'Neill, Hugh Cummings, Guy Voyer, Walter C. Brown, and Brainerd Betty Scott and Frank T. Davis.

Negotiations are under way for the sale of the United States Theatre, San Diego, by O. L. Foss.

Hoagland Unit At KFWB; Also In Film Work

Everett Hoagland, whose picture appears on the front page of this issue of Inside Facts, has one of the most popular recording bands in the Southland. As musical director of Radio Varieties, Hoagland is in charge of the arranging and presentation of five hours of musical programs daily from KFWB.

In the past few years, the musical background of "Lonely Troubadour" is well known to the audience.

Besides the radio engagements, the orchestra has scored a tremendous hit at the studios. They have grown to be a sensation in their latest picture, "The Czard of Broadway," a Wm. J. Craft production for Universal. In this picture four members of the band are also featured as vocal soloists.

In "The Cohens and Kellys in Scotland" a double quartette from the band was featured in a rehearsal. The first feature of the "Czard of Broadway" is their third consecutive picture recording for the same director.

This annual find an organization of young fellows who are so capable musically, and as a result of their versatility as accomplished musicians and singers, their smart appearance and attractive personality. Everett Hoagland and his Troubadours are scoring one of the outstanding musical hits of the South.

Networks Forecast
In the majority of these programs, KFI has acted as a unit in the network system of the National Broadcasting Company, both as originating and releasing station. It was early in our short history that we perceived the coming of the now enormous national and international networks. To-day we are equipped to produce programs that will stand with the best that the great New York and eastern stations broadcast, and we

do so frequently. We need only mention the Hollywood Bowl concerts, the concerts of the Philharmonic Orchestra, the major sports events, and occasional news events of national interest.

Any casual examination of radio facts will amply inform the student who wishes to know the part played by KFI in the development of radio. It is our modest, and we believe, entirely justified claim, that we contribute a share that does not suffer by comparison with any other.

WILLIAM POWERS

"SOUTHLAND'S MELODY MAN"
N. B. C.
SPIRITUALS AS YOU LIKE 'EM
Featuring Feat's "HONEY, I'VE WAITING FOR YOU"

PREDICT BIGGER PROGRAM



Universal is currently at its production peak since the advent of talking pictures. And, according to reports, the conference now in session in Hollywood on the coming program has plans to make next one Universal's most august year from a production standpoint.

The conference, which is attended by eastern representatives as well as local ones, is reported to be decided on a policy of fewer program pictures for Universal and more super-specials. It is said these guiding minds feel that the only chance to really dispose of fine product at a profit now is to make them so big that the house-controlling companies will bid them in at a good price, or else so they will be of the calibre to play at legit stands. The old widespread program market is largely shot, and money countable quantities is only to be had through purchase by a deal with one of the big chains, or by legit house bookings at legit scale. Universal seems to have definitely withdrawn from the theatre field, and recent mergers cost it many of its former chain release tie-ups.

Universal, long the home of quickie-type programs, now is going after the smash stuff at a rate competing with any of them. They got Edna Ferber's "How to Succeed in Business Without Really Knowing It," one of the prize novels of the year, if not THE prize novel; they bid in the ace-matinee show, "Broadway," and they topped off the sensational "All's Quiet on the Western Front" and "The White Man." The U. conference was rumored to have felt that the studio must turn out its best work if it's going to keep its place in the Hollywood sun.

Francia

Francia, whose picture appears above, is currently playing with Fanchon and Marco's "Idea in Marlin," which played Loew's State the last half of last week and the first half of this, and which is now in Long Beach. Francia, who is the featured fem singer of the "Idea," is getting big returns from her work, her voice being excellent and her delivery one of true showmanship. Francia was formerly featured in the "California Capers Idea," and has maintained over the following radio stations: KHJ, KFI, KMTR and KNX. In addition to this, Francia was a soloist with the Philharmonic Orchestra. Francia's mother, Phoebe Ann White, is a teacher of voice, and is given credit for a big part in her daughter's success.

WRITING RADIO CONTINUITIES IS NEW ART OF MANY FACTORS

By DAVE ELMAN
One of the Foremost Continuity Writers of the Columbia Broadcasting System

NEW YORK, Feb. 27—"How do you go about writing radio continuities?" is a question we have often been asked, yet so far we have never been able to frame a definite answer to the query. There are so many factors entering into the matter of building programs, that it is impossible to make a blanket response.

Somewhat the same situation obtains in other crafts, with certain differences. Ask the carpenter how he builds a house, an engineer how he designs a motor, or a watchmaker how he makes a delicate watch, and see what their answers will be. No doubt the carpenter will say he got a set of plans and specifications from the architect; the engineer would explain how the models for his machine were made, the parts cast and shaped and the final product assembled; while the watchmaker in all likelihood would tell you his father and his father's father before him had been watchmakers, and from them he learned his trade.

Big Difference
The big difference between the above crafts and that of program building is that the three craftsman will know, see and physically feel what they have created, while the continuity writer cannot see a thing and must depend entirely upon what he may or may not feel mentally.

Those of us who have had experience in stage craft before coming to radio have had opportunity to learn by experience certain essential facts of showmanship, and at the same time, have received many impressions which it has been necessary to carefully

forget, for radio showmanship has one great difference from the technique of the stage. On the stage one may see as well as hear what is going on, and through his eyes as well as his ears understand immediately just what is going on; in radio the ears alone must carry every impression.

Drew On Memory
In building "Show Folks" I have gone back in memory to the days of my apprenticeship on the boards, remembering experiences on show boats, in medicine shows, chauntiques and in minstrelsy, but as far as radio is concerned, I started from scratch. "Show Folks" details the experiences of various troupers in various situations and it was an easy matter to recall certain experiences which had befallen my friends or myself. Adapting these experiences to radio merely called for a bit of imagination and the ability to "visualize" through the medium of my car what my eyes had seen. That I was able to do this is proved by the fact that many of my old associates who did not know I was in radio, and many of whom had known me on the stage under another name, have written me after hearing one of my broadcasts and recalled their lives in the little dramatizations I have offered.

Another most important factor is of course the personality of the actor or actors about whom the radio players evolve. Some actors are able to project their personality over the air much better than others, and this highly necessary attribute is only to be found after long experimentation.

TO MANAGE GRANADA
Frank L. Newman, Jr. is taking over the management of the Granada Theatre, La Jolla.

BIG SPECIALS TO BE INCREASED IN COMING SCHEDULE

Universal is currently at its production peak since the advent of talking pictures. And, according to reports, the conference now in session in Hollywood on the coming program has plans to make next one Universal's most august year from a production standpoint.

The conference, which is attended by eastern representatives as well as local ones, is reported to be decided on a policy of fewer program pictures for Universal and more super-specials. It is said these guiding minds feel that the only chance to really dispose of fine product at a profit now is to make them so big that the house-controlling companies will bid them in at a good price, or else so they will be of the calibre to play at legit stands. The old widespread program market is largely shot, and money countable quantities is only to be had through purchase by a deal with one of the big chains, or by legit house bookings at legit scale. Universal seems to have definitely withdrawn from the theatre field, and recent mergers cost it many of its former chain release tie-ups.

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It makes its specials with as much care and the consumption of as much time as any studio in town. For this reason, it is expected the new program will be the start of a year in which it will keep to a comparatively high level in quality and enjoyability, though the actual number of picture made will be fewer than at any time.

Universal finished up two pictures last Saturday, currently has one in production and will start "Moonlight Madness," special with John Boles in the lead, within a week or two.

STARTED 'MOUSE' CLUBS

Harry Woodin, former press agent for the W. C. Dime Theatre at Ocean Park, resigned and is now the p. a. for Walt Disney, MGM.

Woodin, who has been in the cartoon comedy. To Harry goes the credit of putting over the "Mickey Mouse Club" idea, one of the cleverest publicity stunts in years and one which it has been recognized that all of the houses on the West Coast have adopted. It is organizing the kiddies into a club similar in boosting clubs as the service clubs of their elders.

BUD MURRAY RETURNS

Bud Murray of the Bud and Lon Murray School of Dancing has returned here this week to resume his activities in the school. Murray has been in San Francisco "On Tour" as stage director for "The Merry Widow." It is said that Murray's "Packet" number, one of the hits of the show, has been produced through a bona fide northern city and Murray will introduce it here when he returns.

"BAMBINA" PAYS

Cast of "Bambina" was paid off by the Equity office this week, through Channing Pollock, of the Seaboard Surety Company. A check for the stage hands, also provided through a bona fide northern city, was also forthcoming.

CHANGE AT PLAYHOUSE

Charlotte Stevens, due to an illness in the family, has retired from the cast of "Salt Water." Her part is being played by Emily Lowry.

FEATURES AT KTAB ATTRACT AT LEAST BY ABLE OFFERING

SAN FRANCISCO, Feb. 27—The San Francisco unit of the Pickwick Broadcasting Corporation, KTAB, is a station attracting a good deal of attention on the Pacific Coast through many of its individual features.

M. E. Roberts, manager, is regarded as one of the successful executives in radio broadcasting. The department of program and musical directing are under the supervision of Walter J. Rudolph, pianist-conductor, whose success in the musical world has been gained through a long career, both in America and abroad.

Floyd Wright

One of the Bay District's foremost organist, Wright is at the concert console of the Fox Grand Lake Theatre in Oakland and broadcasts over station KPO in San Francisco.

Wright is in his third year at the Grand Lake and prior to that was for 18 consecutive months at Fox Grand Theatre in San Francisco.

NEW CONTRACT TO CHANGE CASTING

(Continued from Page 1)
But the new freelance contract ended this threat. The five-year no-strike clause signed by more than 200 of the biggest freelance players did it. Equity hasn't much chance for a long time to come. And so comes the logical move of eliminating the contract, which, prior to the new contract, would have been recruits for Equity's cause perhaps.

Players' Pool May Cut
Some opinion has been heard that the support players' pool will eventually operate to cut down salaries. This is doubtful. However, reasoning persuades, it will tend to equalize salaries more than at present by making a less frequent use of some of the name support people and giving more chances to competent bit players. Names have frequently been used in small and unimportant bits merely because they happened to be under contract. This state of affairs will be ended. Smaller-salaried bit players will get the parts, and prospects are for a less sizeable annual revenue for the better-known support players despite the same salary when they appear on their get now. It is generally believed that the producers will make up by this system of casting, for the money they would otherwise lose because of the new provision for a 12-hour rest period after every period of work.

Just how far the producers were inspired in oking the new contract by the desire to eliminate their present large stock companies is not stated by the opinionated. But it is generally regarded as an excellent move on their part, making for their eventual ruin. And also to show pictures.

BACK TO BETTER BIZ

Franklyn Parker, who thought for awhile that he was going to quit show business, is back in town looking for a chance to crash the numbers or another of the west. Parker was with Jack Hill's "Front Page" company which was on the rocks in the North-west. Parker planned to leave the automobile business there, but the company returned. But the old came, and so Franklyn is back again.

EDMUNDS IN ROLE

Cyril Delavanti has been replaced in the cast of "Salt Water" by William Edmunds who plays the role of the "Italian" in the original production. His arrival here was delayed a week, during which time Delavanti batted for him.

JOINS SONO-ART
Cliff Broughton has joined Sono-Art Productions as an associate producer.

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Wright is in his third year at the Grand Lake and prior to that was for 18 consecutive months at Fox Grand Theatre in San Francisco.

Doubles Staff

KTAB has enlarged its staff to double the number employed one year ago. This was a natural outcome of the demand for talent for better programs from the department of program and production. Doubtless was increased in the offices of KTAB, with Bonnie Clark Jacks, former newspaper reporter, appointed to the department, creating entertainment for broadcasting and for the department of program and production.

Staff announcers now include Louis Withers, formerly with the KTAB program, and Joan Ray, formerly with the KTAB program, it was in operation on the Pacific Coast; and Don Jeffy, a name and voice recognized by listeners through KTAB air channels over a period of several years.

Among the artists heard in KTAB programs are Joan Ray, conductor; Enrico Martinielli, tenor, whose interpretations of opera have earned him as follows: "The Blue" and "Organ Echoes" programs. She is versatile, and only one she plays "Alice Blue Gown" when it is the theme to identify her "Planiatic Pictures in Blue."

Economic Director
Alma Le Marr, writer and speaker on "home economics," has been signed to be "at home" to listen to her on Monday for an indefinite period.

Jane Sargent Sands, formerly of Salt Lake City, has been featured over KTAB as a concert pianist and staff accompanist.

Cellist
has been with KTAB since the inauguration of the San Francisco station, and is a fine cellist.

Art Fadden, the "pianist with a personality," presents his popular program "A Little Bit of This and That" on Monday.

"Legends of Other Lands" is one of KTAB's most popular programs. It is a historical and musical journey to various countries. The Melody Masters and KTAB pianist-conductor, Walter J. Rudolph, make appropriate selections, the musical background for the continuity which is a part of KTAB's history of romantic history of other lands.

Every radio station has its frolic featuring a "What Have You" program each Saturday night, made up from requests received from listeners. Nearly all of KTAB's staff of entertainers are placed at the disposal of listeners, who are virtually KTAB program directors during this program, piloted by Bob Roberts, master of ceremonies.

The program has for its theme "Long, Long Trail" played from the concert music of the "Italian" in the original production. His arrival here was delayed a week, during which time Delavanti batted for him.

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INSIDE FACTS

Of Stage and Screen

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In times of calm, a bridge may stand easily despite weakness in its smaller joints, bolts or other less majestic parts. But when the storm blows mighty bridges come crashing down through some defect in a part so small that it has not warranted the attention of those charged with keeping it in repair.

And so with mighty businesses.

William Fox, the great independent, the lone Fox of the movies, is now fighting a vigorous battle to preserve to himself and family the gigantic theatrical enterprises he has constructed through the years. Against him is arrayed those sinister money forces of Wall Street, which have brought down many, many mighty men. The story of the Fox battle reads as entertainingly as fiction: it is romantic; it is dramatic - and yet the newspapers and trade papers, avidly in search of such material, mention it only in passing, entirely lacking color, totally without such words of praise as Fox deserves for his lifetime of constructive work and his current valiant fight.

And therein comes the part played by the rusty bolts, the defective joints.

Consider the Fox lot in Hollywood. Upon it are some who gratuitously radiate discourtesy, opposition to friendly overtures, and a total lack of co-operation with outsiders who have business dealings with them. Not Winfield Sheehan, nor Sol Wurtzel, nor any of the other big men of the lot. No, this fraternity includes only small potatoes, some heads of subordinate departments, some few unimportant underlings, little fry who strut, preen and dictate in a manner which their boss, Mr. Fox, with all his power, all his achievements, would scorn to do. The attitude seemed to arise about the time that Fox bought the Loew's working control, the little fellows apparently believing they could swell their chests as though they had achieved this coup. Either this, or else it was due to the fact of certain changes being made with New York men substituted for the former Hollywood men, who met with diplomacy a situation they understood.

Undoubtedly Fox wonders why the press does not give him more support in his dilemma. And undoubtedly that is the answer. A man playing favorites and politics incurs more enemies than friends, and such friends as he makes, being also favored-spot seekers and politicians, are little likely to remember the friendship in times of stress.

Inside Facts is most hopeful, and most optimistic that Fox will emerge triumphant from his predicament. And it also hopes that, seeing the harm unwise little fellows can do him, his first action upon his untrammelled reinstallation, will be to wipe his payroll clean of these petty demi-gods and establish for his studios the same spirit of fair play and impartial co-operation with the outside world as the other studios in Hollywood make it a practice to have. It is not only courteous, but also a safeguard.

NEW FEATURES GO OVER BIG AT KJR N.W. KEY STATION

SEATTLE, Feb. 27.—KJR here is the key station for programs of the Northwest Broadcasting System, which also includes KEX, Portland, and KGA, Spokane. Programs are released from KJR to the two other stations frequently during the week and on Sunday the hours between 8 p. m. and midnight are taken up completely with chain broadcasts.

Under the management of Tom Smart, KJR has undergone some radical changes in the last few weeks and many new and varied features have been added for the benefit of the recent additions to the staff is Ken Stuart, who is sports announcer and also offers "Thirty Minutes of Sunshine," a vocal and conversational feature that has clicked.

Henri Damski offers his Imperial Grand Orchestra, heard every Sunday evening. Damski's Neapolitans also stand out for the unusual offerings they have been putting on the air at 9 p. m. every Monday, Wednesday and Friday.

Recently KJR received a letter from a family, who gave their address as "mid the Eskimos, reindeer and malemute. The writers requested "If I Had You" for February 18, and their letter had been mailed in November. On the date requested Allen Strickfaden, who has charge of the "Midnight Revelers" program, dedicated his entire musical presentation, from midnight until 3 a. m., to the Alaska dialers.

Among the vocalists heard regularly over KJR are Agatha Turley, soprano; Betty Anderson, soprano; Marjorie Rollard, pianist and harmony singer; Glen Eaton, tenor; Sidney Dixon, tenor; Jean Kantner, baritone, and Elmore Vincent, tenor, who is known in the radio world as the Texas Troubadour.

HAS SECOND LEAD

David Newell has been signed by Radio Pictures to play the second lead in "Cooking Her Goose."

MY DEEPEST SYMPATHY TO YOU

Clem Pope
ON THE PASSING OF YOUR FATHER

OSCAR PRESTON

TEL-A-PHONEY

by JAMES MADISON



Hello, John Gilbert.
Hello, James Madison.
When will you and Jim Tully have another go?
As soon as I can sell the motion picture rights.

Hello, Al Jolson.
Hello, James Madison.

What do you think of the imitations that are being given of your own?
Instead of imitations, I call them limitations.

Hello, Tom Gallery.
Hello, James Madison.
What is the new slogan you have for the Hollywood Stadium?
"The House of Hits."

Hello, Jack Warner.
Hello, James Madison.
What is your definition of a grim humorist?
One who classifies a rope as hand-made neckwear.

Hello, Josephine Sabel.
Hello, James Madison.
What do you think of a man who has two love nests?
I call that burning the scandal at both ends.

Hello, Ruth Roland.
Hello, James Madison.
What is your analysis of real estate?
Bad buys are good-byes.

Hello, Bill Koenig.
Hello, James Madison.
I understand that a combination meat, grocery and vegetable store is to be established especially for aviators.

A sort of "drop-in" market.

Hello, Charlie Kurtzman.
Hello, James Madison.
When can a man be said to have a face like a luggage shop?
When he has bags under his eyes.

Hello, Gloria Swanson.
Hello, James Madison.
What is your definition of a financial collision?
Running ten thousand dollars into a million.

TWO NEW THEATRES IN SANTA MONICA, REPORT

Reports of two new theatres for Santa Monica were received this week, but not officially confirmed. One said that Richard LaSalle, who formerly produced here and elsewhere, was interested in a house to be built at Seventh and Wilshire, Santa Monica. The other said that Warner Brothers were to start immediately on construction of a house in the beach city. The building department of the city, however, stated that both projects were news to them.

\$83,500 PERFORMANCE

Take for the 3000th performance of the "Mission Play" at San Gabriel grossed \$83,500. Seats at \$100 per were responsible for the greater part of the revenue, the balance of the house being sold out at \$2 to those curious to see President Coolidge, who attended.

TUNE IN ON RADIO STATION

KFWB - - - - - HOLLYWOOD

PRESENTING

ANN GREY and DON WARNER

WELL WORTH WATCHING

TWO BLACK SPOTS WITH A DARK PAST

and
PERHAPS A FUTURE

METRO and COSMO

HARRY BECHTEL

TOM SMITH

— Over —

KYA - - - - - SAN FRANCISCO

Monday, Wednesday and Friday at 6:15 P. M.

COURTESY
CALIFORNIA CROONERS
KPO - - - - - SAN FRANCISCO
HARVEY ORR REFA MILLER URBIN HARTMAN
Baritone Soprano Tenor
Featuring Feists "YOU'RE ALWAYS IN MY ARMS"

RUDY SEIGER
SINCE 1907
CONCERT DIRECTOR—FAIRMONT HOTEL
SAN FRANCISCO
Holding a World's Record As Radio's First
Orchestra Broadcaster—and Still Being Heard
Daily Over
KPO - - - - - SAN FRANCISCO

**AHLON
ERRICK'S
MODERN
ELODISTS**
FEATURED OVER **KFRC** SAN FRANCISCO
THE DON LEE AND COLUMBIA BROADCASTING SYSTEM

Harold J. BockManager
PHONE DOUGLAS 2213**SAN FRANCISCO****KRESS BLDG.**
935 Market St.,
Office Suite 504**GARBO PICTURE DOES BIG
\$32,000 TO BEAT FOX B. O.**

SAN FRANCISCO, Feb. 27.—In her first week at Loew's Westfield, Greta Garbo was a heavy winner for that house, the Metro-Goldwyn-Mayer picture of O'Neill's "Anna Christie" doing mighty heavy business that was

even above the figure grossed by the big Fox Theatre. Thirty-two thousand dollars was the figure for this Market Street showstop which had, in addition to Garbo, C. Sharp Minor featured at the organ.

**WILL KING LOOKING
FOR NIGHT CLUB**

SAN FRANCISCO, Feb. 27.—San Francisco's night club ranks may be augmented soon by the opening of a new spot under the guiding hand of Will King, well known as a coast musical-comedy producer.

It is known that King is scouting for a likely site in the downtown sector, and, provided there is no hitch in his plans, will have his cafe going full blast within another two or three months.

Over a month ago another promoter was seeking a suitable downtown spot for a joy joint but he got no further than touring the district when his financial support was withdrawn.

At the present time there are only three downtown places making a play for the dinner and after-theatre crowds. They are Marquard's, the Mandarin and Coffee Dan's. Majority of this city's night life goes to the places in the beach district: Slipper, Roof Garden, Lido, Tai's and Roberts.

HOWARD DIVORCED

SAN FRANCISCO, Feb. 27.—Charging desertion, Sidney Cox Howard, author of "The Silver Cord" and "Ned McCobb's Daughter," this week obtained a divorce from Clare Eames Howard, stage star currently in London.

A FULL CHORUS OF GREETINGS FROM**EDNA FISCHER**

FEATURED PIANO SOLOIST at

KFRC - - - - - SAN FRANCISCO

THIRD YEAR**EVA De VOL**

CONCERT SOPRANO

SPECIALIZING IN CONCERT-LIGHT OPERA

KPO - - - - - SAN FRANCISCO

! SINCE THE EARTHQUAKE !**GEORGE TAYLOR**

AND

CLEM KENNEDY

KYA

SAN FRANCISCO

ALICE BLUE

KTAB—SAN FRANCISCO

NOW 12TH MONTH ON THE AIR

**San Francisco
Radio Notes**

SAN FRANCISCO, Feb. 27.—Emil Polak, composer and conductor, has been named musical counselor for the National Broadcasting Co. with headquarters

idea behind the appointment of Polak to this new position is to have the counsel of a disinterested listener. He will bring to NBC suggestions and directions made possible by his perspective which obviously will be greater than that of those more closely allied with daily studio routine. He will spend much of his time hearing NBC programs and directing vocal presentations.

Among Polak's other concerns will be the overlooking of vocal material with its presentation aesthetically both musically and with reference to diction.

That void which comes over most radio dials after midnight will be considerably lessened on Saturday nights with the addition to KFRC's program of a Mid-night Follies running from 12 until 1. Frank Malone and Harry Morton are producers of the hour which has a group of 10 people on the cards.

"Penrod," the Tarkington novel of boyhood, has been secured by the Pacific division of NBC for first presentation beginning March 8, 9:30 to 10 o'clock. Billy Page, Pearl King Tanager and Charles McAllister are included in the cast.

The local radio fraternity, members of the Pacific Radio Trade Association, meeting at dinner last week in the Cliff Hotel, were addressed by Don E. Gilman, vice-president of NBC in charge of the coast. Gilman spoke on broadcast development from three angles—entertainment, educational and commercial. Max Dolin, NBC musical director, entertained with a demonstration of the Theremin, their wave machine.

To his dialogue sequences of "Frank Watanabe" Eddie Holden has added a Japanese girl, Mae Miyamoto. Eddie, speaking a comedy Japanese dialect, was forced to teach his new protégé how to butcher the English language in best Oriental style.

In his two hours of request requests nightly from 11 to 1, Fred Ellerts, KYA operator, has one of the largest list of nightly requests in the city with which to cope.

KFRC's experiment in presenting something a little different in radio programs with "Lights and Shadows" has met with an immediate response from the "fire-side critic." The idea of "Lights and Shadows" is to suggest all of the ideas and feelings in an abstract story by means of a concert orchestra. The story is the guide for what may be found in the music.

**COMPLETE
TAILOR SERVICE**

Cleaning—Pressing
Tailoring—Repairing
At the World's Only Valet Shop
in a Theatre



SAN FRANCISCO

VERSATILE
ARTIST**THIRD WEEK OF 'SUSANNA'
TOPS TAKE OF PRIOR ONES**

SAN FRANCISCO, Feb. 27.—Helped by the excellent word of mouth around town, "Oh Susanna" took a big upward jump in receipts, the third week of this California opera drawing two thousand over its first and second stanzas. First week of "Broken Dishes" at Duffy's President was at a good average figure, Lenore Ulric in "East of Suez" opened this week at the Geary and the Curran and Belasco house turned ten away from the premiere.

Eighteen thousand dollars was the figure for "Oh Susanna," one of the highest figures this town has seen in many weeks. The show has seven days more to go and then the Curran is temporarily dark.

Percy Pollock in "Broken Dishes" at Duffy's President nice at \$5000, while the Alcazar with Taylor Holmes in the fifth week of "Your Uncle Dudley" got away with a \$4100 intake. Mary Boland in "Ladies of the Jury" opens March 3. In Oakland Duffy's Delwin with Charlotte Greenwood in "So Long Letty" did the nice figure of \$6500 and has another week to go.

Capitol has the Pacific Opera Co. Columbia dark. Erlanger opens March 10 with Madge

SEEKING TAX

SAN FRANCISCO, Feb. 27.—In a complaint filed this week, the federal government seeks to obtain income tax and penalty still due from the 1922 business activities of the Peninsula Amusement Co., operators of Pacific City, San Mateo amusement park.

CUSTO DESSERTS PRESENT . . .**COTTON BOND**

"THE VIRGINIA HAM"

Singing "MISSISSIPPI" and Other of
His Own Compositions Over

KFRC - - - - - SAN FRANCISCO

The DON LEE and COLUMBIA Broadcasting Chains

GEORGE BOWERSSINGING SONGS THAT APPEAL
AND HOWKYA - - - - - SAN FRANCISCO
TUNE IN

Mondays.....7:30 to 8 p. m.
Wednesdays.....7:30 to 8 p. m.
Fridays.....7:30 to 8 p. m.

- : -

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TURK AT JONES

SAN FRANCISCO

THE HOME OF ALL THEATRICAL PEOPLE

PLAYING SAN FRANCISCO

SPECIAL RATES TO PROFESSIONALS
JACK WOLFENDE, Prop. FRANK RATCHFORD, Mgr.**SCENERY BY MARTIN STUDIOS**

HOLLYWOOD, CALIFORNIA

AIRMAN ANSWERS "SAP" ARTICLE

SAYS TERM FITS THOSE WHO CAN'T SEE RADIO FUTURE

"So they say that L. A. broadcasters use saps for 'performers'! Carl Haverlin, commercial manager for KFI and KECA, and sports announcer of national reputation, glared at the Inside Facts man through the hair that streamed down over his eyes. Then a grin spread over his face.

"If you can show me any business that makes more use of saps than vaudeville and other like branches of show business represented by the eastern trade paper that made that crack, then I'll put in with you.

"The claim has been made that we do not pay our talent. Well, here are our books that show we pay out an average of \$2500 a week and better to extra artists to appear before a radio microphone. This does not include our regular salary staff.

"They Made It
"It is the so-called 'saps' that made radio, and built it up to the point where it could pay out real money to professional performers from the stage. These 'saps' came in and pioneered radio where there was no money to pay anybody. They had faith the new medium had come to stay and wonderfully good. Men sponsored stations and dug deep into their pockets to pay up deficits—and some are still doing it. But a lot of the pioneers are now reaping rewards from their investment of time, talent and money.

"Radio is now definitely a part of show business, fast growing into a colossus. Now is the time, more than ever, for constructive work by trade papers, to throw light into dark corners, to counsel, comment and criticize, but not to abuse and mislead.

Future in Radio
"I am show trained myself, having been vaudeville, pantomime and musical comedy, but I thought I saw a future in radio and jumped into it years ago. I, too, was one of these unpaid saps for a time, but my investment so far has brought satisfactory returns and I have hopes it will continue to do so.

"I have overheard a remark, too, that some of the stations are family circles into which it is practically impossible for an outsider to break.

"It is a fact that a great many professionals try to sell their stage reputations to a radio studio, but that is something that can rarely be done. Radio listeners have their favorites and the newcomer must win his way into their favor before the sponsor who buys that time can be interested in his talents. Experience has demonstrated time and again that a big name, unless it has been made in radio, means little or nothing to listeners.

Are Given Chance
"But any performer with some-



Broadcasting Over KFRC and the COLUMBIA CHAIN Created and Portrayed By EDDIE HOLDEN

In "Frank Watanabe," a Japanese house boy, Eddie Holden has created a character that is one of radio's chief drawing cards. Many are the dials that turn to KFRC, San Francisco, and the Columbia chain when "Watanabe" comes on the air. Because of this great popularity it is reported that several of the Hollywood film producers are seeking to put Holden's name on the dotted line for their productions.

thing worth while is given an opportunity to sell it. It is only reasonable to allow us, who know radio, to be the judges as to what is worth while, and we can not afford to be prejudiced as our financial interests depend on good programs. If the performer cannot tell his act to the public through the different technique of broadcasting it means he has something to learn, and has no bearing on any blood relationship with the program director.

"If KFI is a family circle it is a big one! We have at least six proven artists of every variety on call here, besides special talent we use from time to time.

"No, sir! The saps are those who think there is no money and no future in radio."

SEEKING BLIND SPOTS

Earle C. Anthony is sending out a radio-equipped car to tour the whole of Southern California in search of "blind spots," where reception from his stations, KFI and KECA, is subnormal or entirely absent. Following this probe, experiments in better transmission will be made to reach those spots with full efficiency. This is said to be the first time any such investigation has been undertaken by any broadcaster.

Allen Puts In Speed Up Pip At C. C. Office

Dave Allen, in charge of the M. P. P. D. A. Central Casting Office, has combined a bit of inventive genius with his other exacting duties.

Finding that the usual type of high-backed switchboard interfered with the necessary fast-action conversation between his telephone operators and other members of the office force, he conceived the idea for a switchboard standing no higher at its topmost point than the central piano with the lid down. It's a pip, and Dave's friends are thinking he would have made a reputation in the invention line had he not been called as the Shepherd of Hollywood's Extras.

Though the new switchboard, which was specially built and is the only one of its kind in the world, Central Casting can handle almost 50 per cent more calls than was formerly the case. A maximum in the old days, every one going top speed, was 800 a day. Already the new switchboard handles 1200 with the office force not under highest pressure. The new layout has 30 lines, which is 10 more than the old one, and they are multiple, also making for speeding up.

TREVOR OPPOSITE BETTY

Hugh Trevor will have the leading male role opposite Betty Compson in R-K-O's "Hawk Island."

NORM
(NORM ANDERSON)
Master of Ceremonies
TOPSY'S ROOST
SAN FRANCISCO

Pickups & Viewpoint

By FRED YEATES

We hope those who have taken occasion to slight radio and its artists are duly impressed with the showing in this, the first number of any professional trade paper to be devoted especially to the newest medium of public entertainment. No doubt the traders will be copying this initiative of Inside Facts and planning radio numbers from now on.

We have found the world of radio a most pleasant field of new contacts; people who have welcomed constructive comments whether favorable or otherwise, realizing that it is offered impartially with the object only to raise the class of radio and its performers, making them of more value to themselves, sponsors and public.

Radio performers are invited to use the radio department of Inside Facts for their own and send us news of their doings, movements, changes and so on. Such items are generally of interest to other members of the same profession and serve to remind executives of their existence in case they should want their services. Our cooperation can be counted upon in many other ways, also.

The fifteen minutes of Lohengrin offered by Raymond Paige, Feb. 20, was marked by particularly fine orchestral work; the size of the group we have heard none better.

KTM listeners are always pleased to hear the announcement that Bertie Kober, "The Sweetheart of the Console," is coming on the air. She has a record of great fan response.

Those people with lofty disdain for radio we discover, on cross examination "never listen to the radio." Like the judge of cooking who eats nothing but crackers and milk.

The Paramount hour has finally gone to pieces, plugging the offering of last Saturday night hurrying for "The Vagabond King."

Oscar Strauss and Alice Gentile were billed for the First National hour last Sunday night, but Alice was reported ill so the whole works took the evening off, even to Forbstein's Orchestra. Substitutes filled the hour and the stars were definitely, positively promised for the next Sabbath.

KFRC'S TRAITS WIN MOST OF FRIENDS

By MONROE R. UPTON

(Of KFRC—Everybody's Station)

SAN FRANCISCO, Feb. 27.—Most everything, no matter how complex, has a definite individuality. Even a city, composed of thousands or even millions of people, has an atmosphere, an aspect all its own.

It is not strange then that a broadcasting station, represented by a few dozen artists, should acquire a characteristic mantle in the minds of its listeners.

We believe that KFRC's distinguished traits are friendliness, informality, and a conscientious desire to give the best in itself. These are the qualities which have carried the station to the front rank of Pacific Coast broadcasting and made its features popular program of the week, the Blue Monday Jamboree, nationally known.

Men like to regulate their life and affairs by rules, either handed to them or acquired by painful effort. This policy applied to the business of running a broadcasting station, however, would prove disastrous. There are no rules to guide one to the tastes of the public. One must rely upon a sort of inspiration in choosing the artists and presentations which are destined to win a place for themselves in the hearts of the public.

What is it that distinguishes the true artist from the mere bluffer? A certain vitality, a deeper sensitivity to life's lights and shadows than most, and in addition the ability to make others feel the same way? Whatever it is, it is rare.

Harrison Holliday, who has been manager of KFRC since his 30-watt debut from the Whitcomb Hotel roof in 1924, and who is still at the helm, is the young man who has made the collection of artists who have made KFRC.

They are conscientious, hard-working people, with a capacity for being themselves. They are not sensitive to ideas and ingenious in putting them across. And they are informal and friendly.

HAVE DAFFYDILL HOUR

Duke Atterbury and Ken Gilman, who have toured the RKO time and have been featured by Fanchon and Marco, are conducting a Daffydill hour at KFWB Thursday of each week, proving more popular each week.

SENSATIONS OF THE AIR!

PACIFIC VAGABONDS

An Effective Orchestral Group
directed by

WALTER BEBAN

with

JACK DEAN

"DEAN OF MONY"

and

The COQUETTES

Imelda Montagne—Annette Hastings
Marjorie Primley

Originating in the San Francisco Studios of
National Broadcasting Co.

ALWAYS ANXIOUS TO PLEASE

George Nickson

TENOR SOLOIST

KYA - SAN FRANCISCO

TUNE IN ON

DVD

WILLIAMSON

MASTER OF CEREMONIES

AND STAFF ARTISTS

KYA - SAN FRANCISCO

JOHNNY O'BRIEN

N. B. C.

"HARMONICA WIZARD"

AND

RADIO'S FAVORITE "BLUE BLOWER"

I USE A "HORNER"

**Virginia
Flohri**

CONCERT SOPRANO

In Tribute and
Appreciation
to

**Earle C.
Anthony**
KFI and KECA
LOS ANGELES

"The Standard of High
Aim in Radio
Entertainment"

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Southern California

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Moore**

AND HIS
ORCHESTRA

Baron Keyes

THE STORY MAN OF THE AIR CASTLE

FIVE TO FIVE-THIRTY DAILY

Except Saturday and Sunday

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HARMONY TEAM

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Art Schwartz

SINGING SOME OF KFI'S FAVORITE SONGS

"Watching My Dreams Go By"

"The Dance of the Wooden Shoes"

"Just An Hour of Love"

"WITMARK'S ARE HITMARKS"

GREETINGS TO THE RADIO WORLD

PICKWICK BROADCASTING CORP.

FROM
HENRY A. HOHMAN, Managing Director

K T M

780 Kc.—1000 WATTS—384.4 METERS
3636 BEVERLY BLVD.,
LOS ANGELES

K G B

1330 Kc.—250 WATTS—225.4 METERS
PICKWICK TERMINAL HOTEL
SAN DIEGO
R. G. BINYON, Manager
OTTO HOEG, Program and Studio Director

K T A B

560 Kc.—1000 WATTS—535.4 METERS
PICKWICK TERMINAL HOTEL
SAN FRANCISCO
BOB ROBERTS, General Manager
WALTER J. RUDOLPH, Program Director

STAGE, SCREEN and RADIO ARTISTS:

WHEN YOU THINK OF TRAVEL THINK OF PICKWICK

PICKWICK RISES TO BIG POPULARITY BY A-1 PROGRAMS

It is expected that the Pickwick Broadcasting Corporation, owners and operators of radio station KTM, Los Angeles and Santa Monica, will shortly complete an amalgamation that will result in changing the name of their transportation lines to "Greyhound Stages." The corporation also operates KGB in San Diego and KTAB in San Francisco. Henry Hohman is managing director of the corporation.

The KTM station is under the management of Glenhall Taylor, who has placed program direction in the hands of Frank Gage, former assistant program director of the Pacific Coast Division of one of the major networks. Assisting Gage is Johnny Mack, who also serves in the capacity of chief announcer, and broadcasts the Uncle Jay feature.

Dramatics Featured

In charge of the dramatics and kindred production work is Marilla Olney. An array of radio stars comprises such names as Arthur Shaw, organist; Lucy Day, soprano; Lou Gordon, tenor; Paul Reese, pianist; Phil Newcomb, tenor; Loyce Whiteman, Sweetheart of the Blues; Dorothy Dee, and a score of others.

Of interest to Inside Facts readers is the statement from KTM that the station will continue to show a sincere effort in fostering

its already established movement to give drama and true showmanship its place on the air.

This station, one of the oldest in this territory, introduced to the air last November 28 the finest thousand-watt equipment that money could buy, said to be the finest transmitter of this power on the entire Pacific Coast. The station invested a considerable sum of money, purchasing its own property on a rounding knoll near the Clover Field Airport, near Santa Monica, giving a complete blanketing of this densely populated territory.

Rapid Growth

At this station's Los Angeles Studio, from which the major part of the programs emanate, are the announcers' booth and control room where the technicians, under the guidance of E. A. Hughes, have full visible control of a spacious studio. Both the floor and suspension type microphones receive the music, and are mixed and monitored in the latest dictates of talkiedom.

In the center of the studio, the console of a fine Robert Morton radio organ stands. Boasting a splendid station orchestra, an enviable array of talent, and excellent ensembles, this station, through the personality of its programs, now rides the crest of a popularity wave along with stations which overshadowed it only three months previously.

HANSON PROMOTED

Al Hanson of the National Theatre Supply Company has been promoted from Los Angeles branch manager to be the assistant division manager of the Western division.

INCREASED SHOWMANSHIP AND BEAUTY ARE DUE DURING 1930

By DON E. GILMAN
(Vice-President of NBC in Charge of the Pacific Division)

SAN FRANCISCO, Feb. 27.—Outside of the technical advancement of radio, the future should mean to the listening public an era of increased beauty and showmanship in the broadcast program.

Looking back over the past year's advancement in radio program building, one sees clearly a transition period which has led us to a new type of entertainment. Unlike the concert stage, vaudeville or the legitimate theatre, studio entertainment should stand alone.

With hundreds of former theatrical people, writers and skilled performers concentrating upon the building of unique and worth while programs suitable to broadcasting needs, the year 1930 must see many striking and practical innovations in broadcast entertainment.

Chain Broadcast Increase

Musicianship and program quality will be improved, obviously, and I see definitely an increased employment of chain broadcast periods by the various stations throughout the country.

After slightly more than two years, the Pacific Division of the National Broadcasting Company now is rendering a 16-hour service to the six network stations, and to KOA, Denver, and KCL, Salt Lake City, as it is required. This system of network broad-

casting lifts the entire nation out of provincialism. Educational features, addresses by officials of the United States government, the performances of opera singers, and internationally famous entertainers are available to the members of every home that is equipped with a radio receiving set. It is easy to see the universal growth in culture which will follow.

Trans-Oceanic Interest

The interest in trans-oceanic broadcasts which have been brought to America by the National Broadcasting Company is evidenced each time a program of this type is made available. Thousands of Americans remained awake or arranged to be awakened at 3 o'clock in the morning to hear the voice of King George on England in January. That is an example of the universal desire to hear what others in the world are doing.

Technical development in radio is showing great strides. This will mean better facilities for transmission and will facilitate our pick-up of short-wave broadcasts, which gives promise of a regular exchange internationally.

The chain broadcaster today recognizes his responsibility to the audience of the various stations affiliated with his network. His programs are built with this in view, a proportionate number of sustaining programs are supplied in conjunction with the educational and entertainment features offered

by net-work sponsors.

High Satisfaction
Satisfaction is expressed continuously by the radio audience through thousands of letters coming every month to the NBC Pacific Division headquarters. A friendly feeling is felt toward the program sponsor for his effort to bring the finest features to his audience.

Radio's paramount function is service and we have tried to build always with that vision. Stimulated by experimental broadcasts in the early days of radio, the public's interest in the release of events of national importance and of general interest has increased to a demand. To supply this demand is one of the functions of the chain broadcaster. Program sponsors felt quickly into this policy and contract periods are surrendered quickly in the event that NBC desires to offer a vital news broadcast.

Speeded Growth

The attitude of the coast public and of the user of radio commercially has speeded the tremendous growth of the NBC Pacific Division, which was inaugurated in April, 1927, to offer seven programs per week to the western radio audience. Already the program service has grown to meet the necessary 16-hour day schedule and it has been necessary to build and equip three modern studios to house the broadcasting artists. It was only during the recent presidential campaign that trans-continental hook-ups were attempted for regular consumption and now we are giving to the Pacific states nation-wide broadcasts at the rate of more than 50 a week. We look forward now to regularly scheduled international hook-ups.

SALUTATIONS FROM THE STAFF OF KTM LOS ANGELES

GLENHALL TAYLOR

STATION MANAGER

FRANK GAGE

PROGRAM DIRECTOR

E. A. HUGHES

TECHNICAL STAFF

MARILLA OLNEY

CONTINUITY and DRAMATICS

JOHNNY MACK, (Uncle Jay)

ASST. PROGRAM DIRECTOR

VANCOUVER, B. C.
A. K. MacMartin
 REPRESENTATIVE
 901 Bekins Bldg.

NORTH WEST

JEAN ARMAND DISTRICT MANAGER

WASHINGTON 11 OREGON 11 IDAHO 11 MONTANA

SEATTLE
Joseph D. Roberts
 REPRESENTATIVE
 1118 Northern Life Tower

THIS P. A. DIDN'T OVERLOOK A BET FROM ANY ANGLE

PORTLAND, Ore., Feb. 17.—Sammy Cohen, RKO Orpheum publicity director, had plenty on the ball for RKO's "Hit the Deck" opening.

For three weeks before the opening day papers carried advance publicity and teasers calling attention to "Hit the Deck" coming to the theatre.

Tie-up was made with U. S. Navy local recruiting office for the use of fifty double "A" board signs located on the most prominent corners. In addition a special U. S. Navy night was held, bulletins being sent out by the local recruiting office, and announced in direct-by-mail literature on the picture. This was followed two nights later with a Marine night, those in marine uniform being admitted.

Connection was made with a big combination-cigar-and-restaurant concern, which distributed 5000 "Hit the Deck" heralds to all the city corners. A series of envelopes were scattered some 75 theatre passes. They also covered the theatre by placing the show in the store's advertising.

Store Tie-up

Tie-up was made with the big Meier & Frank Department Store which distributed 20,000 "Hit the Deck" heralds throughout the store, and displayed large poster cut-outs at some ten entrances to the store. Irving Sklare, manager of the music department in the store, put in a strong musical plug with the theme songs, and a experienced a sell-out of sheet music. Other music stores also had special displays of record and sheet music.

One of the ex-Navy gobs in uniform carried two large cards through the streets, department stores, restaurants, and hotels; the signs reading "I am not Jack Oakie" and "Hit the Deck" at RKO Orpheum. He was accompanied by a five-year old youngster, a miniature duplicate. This proved a big shot.

A large orphonic placed in the lobby continuously played "Hit the Deck" musical numbers.

The three Hazelwood Restaurants and Confectionery stores had inserted an appropriate card in all their menus, and special corner Jack Oakie Sundae, too.

A hotel tie-up was made by placing calling signs in the key boxes in all down-town prominent hotels announcing the coming feature picture. Another tie-up was made with the Western Union Telegraph with special messages sent to a selected list, and a large facsimile of a message signed by Jack Oakie placed in their window surrounded by colored views of scenes from the picture.

Tie-up was made with the Multnomah Hotel for a special "Hit the Deck" night in the Indian Grill. Dwight Johnson's Multnomah-Baron restaurant, the music. The hotel management cooperated by newspaper advertising, publicity, and radio announcing the entire RKO vaudeville bill, headed by Jack Pepper, were guests of the management, and their program plus big advertising for "Hit the Deck" was broadcast over station KXL, Maurice Harris, announcer.

Jack Oakie Hats

A special Jack Oakie hat window was put in by Joe Mack Hat Store. Some eight local sheets cooperated in giving special publicity stories, many of which were gratis.

Previous to the opening a special tie-up was made with Oregon radio station KGV for a "Hit the Deck" broadcast in which Alan Cross acted as master-of-ceremonies. On this broadcast,

NORM
 (NORM ANDERSON)
 Master of Ceremonies
 TOSPSY'S ROOST
 SAN FRANCISCO

VANCOUVER

By A. K. MacMartin

VANCOUVER, Feb. 27.—W. P. Dewees, who recently purchased the lease on the Vancouver Fan house and is operating it on a second and first-run talkie policy, has changed the name of the place to the Beacon.

"Elizabeth Sleeps Out" at the Empress is holding up well in its third week. The British Guild Players clicked with this offering.

The Capitol tied up with a local ladies wear establishment and ran a Spring Fashion Show with the bill of Gloria Swanson in "The Trespasser." Twenty mannequins displayed the new raincoat three times a day. Alfredo Meunier and his Capitols had a jazz musical program which toned up the fashion parade.

The F. P. C. Corporation is having all its suburban houses dolled up with attractive neon signs. Four of these houses are wired, while the remaining four are silent.

Jackie Souders, who leaves for Seattle to open at the Fifth Avenue, pulled good farewell houses at the Strand, where he has occupied the m. c. spot for the past 31 weeks. The theatre is going straight talkie without even an organist on the job. This meant more musicians at liberty.

SWITCH IN P. A.'S

SEATTLE, Feb. 27.—Reassignment of p. a.'s for the R. K. O. houses in this territory finds Johnny Northern still holding the local spot, with Sammy Cohen, former trade paper and West Coast man, in the Portland, Ore. slot. Herb Royster, ex-Universal house manager, is now filling the p. a. position in Spokane, working as is Nothen, immediately under the direct supervision of Joe Cooper, Northwest Division Publicity director.

also, the entire RKO Orpheum vaudeville bill took part in the show.

Boys led two goats, the Navy's mascot, through the streets carrying signs, and attracted considerable attention.

Three of the U. S. Navy gobs, stood on adjacent street corners and wiggled to another high up on the marquee of the theatre, pulled heavily.

The opening Saturday's business proved one of the heaviest in the history of the house, with long lines waiting for hours, and the Sunday business was also a record breaker. Figures for the week were \$22,000.

SEATTLE THEATRE DOES TOP FIGURE WITH \$16,200 TAKE

SEATTLE, Feb. 27.—The big Seattle Theatre took \$16,250 with Ruth Chatterton in "The Laughing Lady" (Barbmont), the town's biggest figure for the past week. Lillian Roth's three-day personal appearance engagement gave the boxoffice a big boost. Layne and Gordon, singing songs in the lobby, Stanleigh Malotte the organ and Arthur Clausen's orchestra in the pit helped a lot.

Fox's Fifth Avenue was a couple of grand behind Billings, with \$14,750 for "The Sky Hawk" on the screen and F. and M.'s "The Dominant Idea" on the stage. House currently without an m. c., with Jackie Souders coming in on Thursday. Nice big turn, and profitable.

RKO's Orpheum took a little dip over previous weeks to \$11,625 with Richard Dix's "Seven Keys to Baldpate" and a pleasing four-act vaude show. Picture billed heavily, but stage fare should be given heaviest credit for the draw.

The Fox Theatre was very pleasant and profitable in the second week of Garbo's first talker, "Anna Christie." Eleven thousand for second stanza due to heavy word-of-mouth publicity for both the picture and Owen Sweeney's hand concert.

"Hell's Heroes" was good for \$2,270 at John Hamrick's Blue Mouse, which is great, considering average of the fare. Nice comments from the press helped this Universal film. The Music Box, across the way, fared beautifully with the second week of Winnie Lightner's "She Couldn't Say No," gathering \$6,250. George Arliss in "The Green Goddess" currently in at the Music Box and going great guns. "Skinner Steps Out" not hot, but satisfactory, at the Blue Mouse now.

Metropolitan, under Public's guidance, did nicely with Billie Dove in "The Hot Chick" for five days. About five grand for the abbreviated season very satisfactory. Gary Cooper's "Seven Days' Leave" doing much better than expected and pulled a fifty surprise. Public officials even considering holding it the second week.

Fox's Coliseum fair with Georgie Jessel in "Love, Live and Laugh," Jensen and Von Herberg's Liberty still booming along, with second run Warner Bros. picture. Dance halls and night clubs still in the pick-up. Interest now

F. K. Haskell Is Portland Facts Writer

F. K. Haskell, a resident of Portland for the past eight years, and identified with a number of the theatrical and trade publications, has been named as Portland representative for "Inside Facts," the appointment having been made during the past week by Jean Armand, Northwest District Manager.

focused on coming opening of "Coffee Dan's," set for this week. Sammy Gore, local comic, set as master-of-ceremonies for this spot, which will feature a six-girl show and five-piece band. Pop prices scheduled to prevail in the cellar joint. Vic Meyers' Club Victor on the up with boosting by the show folks and special

price bids, while Venetian Gardens at the Olympic Hotel always does nice biz as a result of Tiny Burnett's following. Tex Howard continues to draw 'em in to the Trianon Ballroom on Mondays and Thursdays, and special stunts at McElroy's Spanish Ballroom. This spot filled night. Small dance halls, with the exception of Bert Leonard's Tent, having a pretty tough struggle.

'THE RAPID AGE' MEETS CENSOR BAR

PORTLAND, Ore., Feb. 27.—First the reviewers and then the censor board spent considerable time on a first showing of "The Rapid Age," and decided that it was entirely too rapid, and turned it down hard. However, Greater Features believes that they may reconsider at some future time, and that like eternal youth that will bound back. While not for Portland at present, out-of-town exhibitors consider it good boxoffice and will grab it.

Later in the day, which was admittedly a strenuous one, the last turn in Fox's "The River" was deleted, and many as an exhibitor is wondering just what that last scene depicted.

"MURPH" RESIGNS


SEATTLE, Feb. 27.—Harold J. Murphy, for the past 15 months manager of Cole McElroy's local Spanish Ballroom, this week announced his resignation. "Murph" built a large following for this spot during his regime, employing showmanship methods gleaned during his many years' affiliation with the Orpheum circuit in this territory.

CRAWFORD THEATRE EL PASO, TEX. AVAILABLE for MUSICAL TABLOID SHOW

Wire—

C. P. Crawford, Gayety Theatre, St. Louis, Mo.

DRESS YOUR THEATRE OR YOUR ACT WITH THE FINEST AND MOST ARTISTIC



LOS ANGELES SCENIC STUDIOS INC.

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 CYCLOGRAMS
 ASBESTOS CURTAINS

UNUSUAL FABRICS & DRAPERIES
 TAPESTRIES—WALL HANGINGS
 MURAL DECORATIONS

NOISELESS
 CURTAIN TRAVELERS
 OPERATED BY
 REMOTE CONTROL

Facts' Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

Dying to act! One almost expects it in amateurs but it seems inexcusable in professionals. And it is pitiful in both cases. It has been my recent experience to go through an epidemic of amateurs who should be discouraged. This desire-to-achieve-at-all-costs complex. It is very annoying and irritating and not infrequently, disgusting. The stronger the desire to perform is manifest the less of talent is evident. But nothing can stop, embarrass or discourage these false alarms. They sing or dance or what-not in face of undisguised ridicule and bounce back as though they were on springs. Changing keys on the singers every four bars seems not in the least put a crimp in their style. They tigger through to the last discord with the confidence of a prima donna.

Recently I met the world's champion amateur singing-pet. He knew one song. His voice was cracked, warped and otherwise. At times it was like the bellow of a mad bull and again it was feeble, impotent and shrill. The first time he sang the song it was funny. (He sang with gestures.) A good natured audience (unfortunates) gave him a great ovation. Ten minutes later he wanted to sing (the same song) again. He did. The orchestra changed keys constantly but he sang on undaunted. It was still funny. The applause (and laughter) was deafening. Ten minutes later he insisted on singing (the same song) again. This time he sang against nine men in ensemble to triple forte, cymbals and open brass. He was blue in the face at the final crash but undaunted and happy. He wanted to sing again. But it ceased to be funny. It was sad; pitiful.

These folks who are dying to act should be allowed to die.

Lou Singer, and his orchestra, are back in Los Angeles after a successful engagement at the Trianon ballroom in Seattle. Lou has not let us in on his plans, but he will undoubtedly connect somewhere in the near future.

There is an insistent rumor that the talkie studios are rapidly discovering ways and means of cutting down the high cost of musical reproduction. By use of the sound track and the "play back" method anything is possible. It particularly saves money as far as the musicians are concerned. As a result, comparatively few musicians are employed at present in pictures, and the situation, from the immediate angle, looks worse than before.

J. W. Gillette, president of Local 47, A. F. of M. and Ed Smith, business representative of the same organization, were recently elected by the organization for three years.

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as International Studio Representatives. Both men are capable and undoubtedly have the interest of the entire musician-body at heart. The "talkie" crisis caused a panic among musicians and drastic measures seemed necessary. Everything that might be done, no doubt, been done. But, nevertheless, conditions musically in Los Angeles are becoming worse. It is said that fewer men are being employed by the studios and yet the musically synchronized films continue to replace pit musicians. In my opinion, the studios will soon cease to be of great importance to musicians, as a whole. The time is not far distant when only a hundred men or less will be interested financially and mutually in the talkies in Los Angeles. "Stock synchronization" is inevitable and I see no way in which to counter. Inventive genius always finds means of economy. It is to be hoped that Gillette and Smith, in their capacity as Studio Representatives, will not neglect the other problems that are threatening in no uncertain manner the very foundation of the Musicians' Mutual Protective Association of Los Angeles.

Sergei Prokofiev, the enfant terrible of the moderns, played his second piano concerto to an enthusiastic audience in Manhattan's Carnegie Hall, New York, last week. The concert was a success. The composition, written by Prokofiev in 1913 was lost when the Soviet government confiscated all Prokofiev property in Leningrad and has recently been rewritten from sketches. It is said that since Prokofiev has been living in Manhattan that he writes more simply and with greater deference to melody. Yet it was his early compositions, the Scythia Suite and the Second Piano Concerto that won him the enthusiastic ovation.

In the magazine, Time, I find a rating of the "big names" in music. Violinist Fritz Kreisler heads the list in drawing ability and fee. Negro Tenor Roland Hayes, Pianist Sergei Rachmaninoff and Young Yehudi Menuhin follow. Among those who have deteriorated in music are John McCormack, Amelia Galli-Curci and Basso Foradori Chialapini. Sophie Brasla Hempel, Anna Case, Sophie Pradla, Louise Homer, Desolina Giannini, Mabel Garrison, Reinald Werrenrath, Louis Gruenberg, Pianist Josef Lhevinne, Violinist Mischa Elman count less in dollars and cents than formerly. Violinist Jascha Heifetz is slipping. Among those who will be more valuable next year are Negro Baritone Paul Robeson, Pianist E. J. Turabi, Singers Rosa Ponselle, Elizabeth Rothberg, Sigrid Onegin, Florence Austral, Lawrence Tibbett, John Charles Thomas and Pianist Vladimir Horowitz.

Song Leaders

LOS ANGELES
Ager, Yellen and Bornstein's two themes, "Happy Days Are Here Again" and "Lucky Me, Lovable You" are the two latest tunes which are rushing ahead bucking keen competition. Robins' "Should I" continued to lead the sales during the week. The leaders were:
1. "Should I"—Robbins.
2. "Chant of the Jungle"—Robbins.
3. "Happy Days Are Here Again"—Ager, Yellen and Bornstein.
4. "To Be Forgotten"—Berlin.
5. "I'm Following You"—Berlin.
6. "When I'm Looking At You"—Robbins.
7. "Lucky Me, Lovable You"—Ager, Yellen and Bornstein.
8. "A Year From Today"—Berlin.
9. "South Sea Rose"—DeSylva, Brown and Henderson.
10. "That Wonderful Something Called Love"—Robbins.

Recordings
1. "Should I"—Paul White man (Columbia).
2. "Chant of the Jungle"—Roy Ingram (Brunswick).
3. "When I'm Looking At You"—Lawrence Tibbett (Victor).
4. "I'm Following You"—Paul Spect (Columbia).
5. "A Year From Today"—All recordings.
6. "Happy Days Are Here Again"—Charles King.
7. "Lucky Me, Lovable You"—Lawrence Tibbett (Victor).
8. "Rogue Song"—Lawrence Tibbett (Victor).
9. "That Wonderful Something Called Love"—Roy Ingram (Brunswick).
10. "Dream Lover"—All recordings.

SAN FRANCISCO
The current vogue of Robins' "Should I" heading the sheet music list, while "Aren't We All" dropped back to second place.

Leaders were:
1. "Should I"—Robbins.
2. "Aren't We All"—De Sylva, Brown and Henderson.
3. "When the Sun Goes Down"—Lloyd Campbell.
4. "Chant of the Jungle"—Robbins.
5. "Shepherd's Serenade"—Robbins.
6. "Springtime in the Rockies"—Villa Moret.
7. "Love Made a Gypsy Out of Me"—Leo Fest.
8. "I'm Following You"—Irving Berlin.
9. "Charming"—Robbins.
10. "Can't We Be Friends"—Harms.

Those who do not suffer from box-office inflation or deflation are Erem Zimbalist, the almost perfect violinist, Pianist Harold Bauer, Alfred Cortot, Ossip Gabrilowitch, Cellist Pablo Casals, Violinist Andres Segovia, and Violinist Albert Spalding.

In the above mentioned magazine I found a story that is worth passing along. A Manhattan dweller is alleged to have called Erem Zimbalist by telephone to engage him for one of her musicales. "And what, Mr. Zimbalist, will be your fee?"
"Five thousand dollars, Madam." The dowager did not flinch. "And you understand, Mr. Zimbalist, that you will not be expected to mix with the guests?"
"Ah, Madam," replied the violinist, "in that case it is only one thousand."

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FALLON AT ORPHEUM

Owen Fallon and his Californians were the added attraction at the RKO-Orpheum midnight show last Saturday night. Owen and his band were given a great reception by the audience. Evidently many of them were followers from the Wilson ballroom, where the boys play nightly.

WITH WARNER BROTHERS

Bud Green and Sammy Step, song writers, have been added to the Warner Brothers' staff of composers.

ON "BELLAIRS"

Walter O'Keefe and Bobby Dote have been assigned to write the songs and score for "Sweet Kitty Bellairs" at Warner Brothers, which Alfred E. Green is to direct.

HAZEL WITH WITMARK

Hazel Wilbur, pianist for Remick, is now with the firm of Witmark, replacing Jackie Archer, who is in the San Francisco office.

ART'S DOUBLE MOVE

Art Mellenger, representing the firm of Harms, moved into the Warner Brothers' building in Hollywood next to a realtor. But said realtor complained of the noise, said it hurt his sales, so Art moved to a new office in back of the building. Everything is cosy now—at least for awhile.

Ray West and his Coconut Grove Orchestra have signed to make a series of short subjects for Fowler Studios.

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THE RACKETEER'
(Continued from Page 4)

love with the girl. The musician, seeing this and feeling Armstrong can make her happier than can he, decides to go away alone, leaving the girl, believing that his love is dead.

But just as she is about to be married to the racketeer and sail for Europe, circumstances cause the musician to reveal that he really still loves the girl.

She is about to tell Armstrong that she cannot go with him, when in break the police, who have traced a gangster murder to Armstrong's orders. In an interchange of shots, brought about by precipitate action of Armstrong's lieutenant, Armstrong is killed. That is the fadeout.

EXHIBITORS' VIEWPOINT: Good average programmer for popular class houses, draw depending upon Armstrong's pull and that of the main title. Also good in the neighborhoods.

PRODUCERS' VIEWPOINT: Howard Higgins' direction is consistently good in advancing the story interest and maintaining it. He also uses contrast to excellent advantage, and scores particularly with his manner of dialogue direction. A neat job.

The story and adaptation are by Paul Gangelin, both being excellent movie material. Dialogue by A. A. Kline is equally good.

CASTING DIRECTORS'

VIEWPOINT: Robert Armstrong is up to his usual form, which is excellent in the type roles he does when not doing an "Is Zat So?" Carol Lombard, opposite him, is pleasing throughout.

Two excellent performances are

turned in by Paul Hurst, playing a flatfoot, and Al Hill, a ratty gangster. The restraint in their work combined with their effectiveness speaks well both for their ability and for the direction of Higgin.

Roland Drew is all right as the weakling musician, and Kit Guard as the lieutenant is consistently good.

Others in the cast are Jeannette Leff, John Loder, Hedda Hopper, Winter Hall, Winifred Harris, Bud Fine and Bobby Dunn.

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Vaudeville and Presentations

RKO LOS ANGELES (Reviewed Feb. 20)

This week's current vaude bill slipped back a cog in the wheel of improved recent bookings. Nearest bid for honors came from Stuart and Lash, a pair of funsters who clicked from the opening bell. Stuart particularly outstands as a natural and versatile entertainer. Stage department of class description with plenty of talent surrounding this boy. Lash has plenty of comedy ability and the two landed everything strived for. A class band plus Vera Dunn assisted.

Mary Powers and Arthur Jarrett were the next runners-up for applause, offering their original skit, "Always," from the pen of Jarrett, who has demonstrated authorship ability many times heretofore, his "Salt Water" play currently making money for Henry Duffy at the Hollywood Play House. This one is a trifle weak but gathers a sufficiency of laughs, with the mixed veterans offering a polished performance.

Charles Derickson held headline ace spot, but there's a question as to why. Billed as an international dramatic tenor star with Brown, his pianist, also tagged in equal billing type as a concert pianist. This one offered nothing better than an average song-plugging contest, and demonstrated only the fact that young Derickson likes to sing. There's a lot of English written in his popular song program and the dramatics consist of an over-exaggerated style of elocution that bordered close to aggravation. At this show a load of titters were the resultant returns to the Punch and Judy gestures.

The DiGatonas' dance offering landed okay. "The Racketeer" (Pathe) was the film fare. Business force as usual in this house.

Maddie Madson and his orchestra tunefully played the overture and pit accompaniment music. Edden Eben at the console.

Edie Meredith.

RKO ORPHEUM

Seattle (Reviewed February 22)
 A typically crowded packed this big house to see four acts of pleasing vaudeville and Alice

White on the screen in "Playing Around." The vaude bill opened with the Great Rolfe, midge magic artist, assisted by three femme midgets and a full-grown giant. The act opened with Rolfe bringing the three gals from a cabinet. After a pair of song and dance turns from the gals, Rolfe performed a few more turns, of which the "Vanishing Lady" and "Floating Lady" stunts were the best. A good flash act for an opener.

Walter "Dare" Wahl was in the double spot, with his assistant, Emmett Oldfield. Hooey gymnastics by this pair good for plenty of laughs. Applause called for an encore which was a straight routine of acrobatics.

Valentine Vox and Emily Walters were next to closing with their standard, high class ventriloquist act. Outstanding in the routine was Vox's trick of drinking water while talking; their double harp, monkey singing; and Miss Walters' impression of a crying baby. Intermingled with their tricks they went over rapid crossfire chatter that was well-timed and drew the

The four Diamonds, three men and a gal, closed with some sweet hooding and singing. Throughout the turn, one of the boys serves as master of ceremonies, and his personality, coupled with his ability to click nicely. This gent's soft-shoe dancing was mighty pretty. The other two lads are just as clever and know how to sell their material, whether it be comedy, hooding or straight singing. The act was brought to a close with a comedy tune, "She Lives Down by the Navy Yard," untried with pep and verve. Plenty of applause accorded the Four Diamonds and two curtain calls necessary before they could leg off.

Screen feature was "Playing Around" featuring Alice White.

Jean.

FOX EL CAPITAN SAN FRANCISCO (Reviewed Feb. 23)

Good business is in the bag on this week's show headed by Bill Haines in Metro's "Navy Blues" and the usual Peggy O'Neill-staged show featuring Jay Brower.

Venture "Opheum" was the heavy for El Capitantes but as played by Brower and the orchestra with

the former tossing a classy violin solo and Mel Hertz at the organ, it spelled okay all the way through. An Indian singer, Princess Wenche, next on, chanting "Dream over" to average response and then the sixteen sweethearts in a parade of the wooden soldiers number, scored.

In spite of material that, in one spot, dated back to the ancient "wet nickel on the floor" gag Clifford and Lester got over nicely. Male team sang a little and clowned their way through the rest of their stay, their final number drawing an encore from this comedy loving crowd of ticket buyers.

Jimmie Barr, in his sixth big week here, followed, singing "Miami Shore" while the girls backed him up in a luring suit number. Barr's singing and the girls' stepping were so good that the number rated an encore. Another of Brower's weekly gags, this bedroom blackout done in a flash. Barr and then in English with Phil Smith and one of the girls aiding, pulled the laughs.

Brower next brought on the Three Jays, mixed trio of fast tapers. Two boys used to be George and George, who added a girl, built a new routine and now have as nappy turn of merit. Trio did a routine of three numbers and were called back for more of the same and a little speech making.

Brower and the band doing "Harmonica Harry" landed neatly. Finale was an impressive Indian sequence with Jimmie Barr and the Princess singing and all on stage before a scenic drop.

Beck.

LOEW'S STATE LOS ANGELES (Reviewed Feb. 20)

Fanchon and Marco's "Idea in Marble" had some pretty color, a nifty ten verse minstrel and a roster of only mediocre talent by and large. Some of the ideas were better conceived than executed, outstanding in this category being a burlesque on an old time line ensemble.

George Stoll and his orchestra were in the pit for this "Idea" and did not have their usual and always popular band number, or Roy Smoot, dressed in clown costume, opened the festivities with some well-delivered singing before the curtain, getting it up to disclose the ensemble in various statutory poses.

Francis in a swing somewhat more than midway up toward the flies, took up the singing, putting over trills that were most pleasing. While she did this, two teams, Flobele and Charlie and Georgene and Henry, worked the stage figures and the two male members of the Harris Twins worked acrobatics.

Drop into two brought on Al and Jack Rand, garbed in burlesque soldier uniforms with guns to match. They did some comedy, an equally weak original song and then got into a dance which was much better than their real highpoint came on the encore when they did fast tapping to "Vagabond Lover." The boys would do better to stick more closely to their specialty, which isn't laugh-getting.

Roy Smoot and Francis next led the old-time number, backed by five couples and six girls. Costumes were effective black-and-white.

Starting with "Strolling Through the Park," the numbers included a batch of former favorites, while the support offered burlesque ideas of how choruses and couples used to perform. The burlesque was not well enough delivered to warrant more than the weak hand it got.

Julia Curtis then came on in two, with the aid of two members of the orchestra, had things going nicely within a couple of minutes. Stunt was that the two men supposedly sang in turn, one in soprano and the other in baritone. In reality Julia was doing all the singing. Her good hand on this led her into a series of imitations. One brought forth a song that sounded like a very pleasing whistle. She followed this by a series of imitations and her impressions, in animal terms, of those she imitated. Mac West was a cat, Harry Lander as a monkey, and Texas Guinan as a parrot.

Roy Smoot followed with a grand opera selection, and took the biggest hand of the day. Just what these Loew's Staters wanted, and very good fare for any house. Curtain again ascended, this time upon a staircase of living statuary. Francis sang "Love, Your Magic Spell is Everywhere," in great style, and this went into solo and duet singing by her and Roy Smoot, the singing of these two, singly and collectively, being one

of the most pleasing things about the show, voices both rating plenty. The adagio teams of Flobele and Charlie, and Georgene and Henry offered some exceptionally good entertainment, and the Harris Twins, with Jean De Decker, concluded with some mediocre adagio stunts, well enough done but often done before.

So-called flash was to have nine (one being absent) of the line girls (out on large-sized balls and ambulate them about the stage, Okeh, but that's all.

Feature picture was M-G-M's "Philo Vance story," "The Bishop Murder Case." Business at the Thursday mat was almost full-up downstairs and balcony plenty clubby also.

F. A. H.

STOCK AT CAPITOL

The Capitol Theatre, Long Beach, was opened last Saturday night by the McKenzie Players, featuring Ida Mac and Ella McKenzie in the comedy "The Whole Town Talking," directed by Bob McKenzie. It is the policy to run dramatic stock changing twice weekly at 25 cents admission, children 10 cents. Full version shows will be presented preceded by a comedy and finished with a feature picture. The next is "The Cat and the Canary."

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KHJ PUTS IN MORE AUDIENCE SEATS

The main studio of KHJ has been rearranged to care more comfortably for the increasing crowds of people who take advantage of the opportunity to see radio stars in action on the "Meremakers" and "Chasing the Blues" programs presented Thursday and Saturday nights respectively. Seating accommodation is now available for 200 people, although the demand is usually for twice as many.

These programs are assuming more and more of the theatrical aspect, many of the artists dressing in character, furnishing entertainment for the eyes as well as in the studio as well as for the ears of the outside world.

TWO NEW HOUSES FOR SAN PEDRO

Construction is now under way at San Pedro of two new \$450,000 theatres.

One of which will be the Warner Brothers' house will be added to their chain, which includes the Downtown Theatre, Los Angeles, Warner Brothers' Hollywood Theatre, Fresno Theatre and the Forum, a L. A. neighborhood house. The new theatre will be located on Sixth Street, San Pedro.

The other will be a Fox West Coast Theatre, and will have seating capacity of 2000. Location is on Seventh Street one block from the new Warner's Theatre.

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Fanchon and Marco Route List of "Ideas"

Following is the Fanchon and Marco route schedule, with the names of the stations, all of the current month, in parenthesis below the name of the station.

SAN FRANCISCO (27)
Colorado Theatre
Coral "Ideas"
Maurice and Vincent "Ideas"
The Royal Samson
LOS ANGELES (27)
Loew's State
"Broadway Venues" Idea
Mel Klee and 10 New York Artists
Wells and Winthrop
ALBANY (27)
SUN DISCO (27)
Theatre
"Ishtar" Idea
Famous Tip in the Air
Shapiro and O'Malley
and Others
LOS ANGELES (27)
West Coast Theatre
"Krazy" Idea
The Harris Trio
Melandis and Brigante
Flo Belle & Charlie
H. B. Matthews
France
HOLLYWOOD (27)
Regina Theatre
"Sensational" Idea
Bailey and Barnum
Richard Wally
Kenny Green
Arlene Langdon and Norman Selby
FRESNO (27-1)
Wilson Theatre
"Eyes" Idea
Deo Carrol
Paul Olsen
Bob and Big Brothers
Ken, Yoki and Yoki

If you have an open week, Fanchon and Marco would suggest

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SAN JOSE (25)
California Theatre
"Eyes" Idea
The Andrews Bros.
Paul Olsen
Bob and Big Brothers
Ken, Yoki and Yoki
SAN FRANCISCO (28)
Fox Theatre
"Press" Idea
Naylene Brien
Maxie and Ted
Robert and Hazel
Evelyn Campbell
Christie Levine and Ted Barclay
OAKLAND (27)
Fox Theatre
"Peasants" Idea
Dinah Sisters
General La Lavine
Johnson & Duker
Buckler Danes
SACRAMENTO (27)
Seneca
Harry and Frank Seamon
Stella Boyd
Samuel Pedraza
Romero Family
SALFORD, ORE. (27)
Elmwood Theatre
"Ivory" Idea
Betty Lee Webb
My Meyer
Four High Heels
Geebs and Duffy
"Fuzzy Cane"
PORTLAND (27)
Broadway Theatre
"Overture" Idea
Toots Novello
Lottie Manning
Edison and Gregory
Helen Hills
SEATTLE (26)
Fifth Avenue Theatre
"Daisy" Idea
Ed and Morton Beck
Mabel Stryker
Koppon and Violet
Mannix Lopez
Chas. Turner City
GREAT FALLS, MONT. (26)
Grand Theatre
Francisco Flores
Mabel and Pann
Billy Carr
Butte, MONT. (26)
Fox Theatre
"Hot Denim" Idea
Les Kieles
Full Hall
DENVER, COLO. (26)
Folor Grand
"Crimson"
Arvid and Peter
Joy Brothers
Sylvia Stone & Helen Ruth Hamilton

LABEL SAFEGUARD

All speakers over Anthony stations must hereafter write their talks in advance and file a copy in the permanent records of the stations. This bridge on extemporaneous speaking has been found necessary to protect the stations from breaches of policy and offenses against Federal Radio Commission rules, as well as public taste; also to submit in evidence in case of libel suits. This rule is one that has been in force for some time on other stations in different parts of the country.

ST. LOUIS (27)
Fox Theatre
"Carroll Ruess" Idea
Countess Stone
Alex. Sheffield
Ressan Sunrise Trio
MILWAUKEE (27)
Wisconsin Theatre
"Black and Gold" Idea
Four Comets
Arnold Graser
Maxine Hamilton
Lyle Elmet
DETROIT, MICH. (27)
Fox Detroit
"In Green" Idea
Born and Lawrence
Moran and Weston
Frankly Revere
Doris Nisley
Way Watts and Arnold
BUFFALO, N. Y. (28)
Lafayette Theatre
"Baby Songs" Idea
Penny Pennington
Rose Valda
Pearl Hoff
Alma & Evans
NAGARSA FALLS, N. Y. (1-4)
Grand Theatre
"Far East" Idea
Frank Street
Helen Pachard
M. Samani
O. Roth
Kadamas
Jana Harcourt
UTICA, N. Y. (5-7)
Gayety Theatre
"Far East" Idea
Frank Street
Helen Pachard
M. Samani & Co.
O. Roth
Kadamas
Jana Harcourt
WORCESTER, MASS. (1)
Palace Theatre
"Arts in Theatre"
Myrtle Gordon
Johnny Plank
Robby & David
Al & Hal
Jeanne McDonald

SPRINGFIELD, MASS. (1)
Palace Theatre
"Arts in Theatre"
Dust & Lehman
Speculation
Mary Price
ALBANY (27)
Hartford, CONN. (1)
Palace Theatre
"Types" Idea
Trade Twins
Hazel Stanton
NEW HAVEN, CONN. (1)
Palace Theatre
"Kisses" Idea
Joe & Jane Kenna
Will Cowan
Mabel & Marla
Flat Top
David Hacker
Waller & Barnes
BRIDGEPORT, CONN. (1)
Palace Theatre
"Drops" Idea
Frank Mallico & Co.
Jerome Mann
Dorothy Kelly
WATERBURY, CONN. (2)
Palace Theatre
"Columbus" Idea
Rome & Gast
Billy Rolia
Miss March
MAINE (27)
Dorothy Henry
PHILADELPHIA, PA. (28)
Fox Theatre
"Hollywood Stage Girls" Idea
Three Gals
Lilla & Purlee
Chas. Roselle
John Vale
WASHINGTON, D. C. (1)
Fox Theatre
"Serenade Melodians" Idea
Shirley Lane
Keravaff
Pavla & Leary
Lambert
Warner
Jack & Betty Weiler
ATLANTA, GA. (28)
Fox Theatre
"Gardens" Idea
TULSA, OKLA. (28)
Orpheum Theatre
"Muffs and Moe"
Cliff Nassaro
Stots and Mae
MIAMI, OKLA. (1)
Columbia Theatre
"Just Obedience" Idea
Mae Fisher
Albert Hugo
Roy Rogers
James Gaylord
Pameline Alpert
Adair & Stewart

GRAUMAN AT PAN?

An unverified report this week said Sid Grauman was to be the production chief of stage shows for the new Pantages house to open in Hollywood about May 1. The house is to have class first run pictures and presentations. First picture probably will be Caddo's "Hell's Angels."

B.B.B. Says:

Heavy mail this week. SLIM TIMBLIN going great with new REO unit. JACK LAUGHLIN arrives from CHL. Will produce in Hollywood.

.. ..

P. R.—THE CRELLAN is at Ocean Street and Hollywood Boulevard... between Vito and the Chinese, the phone numbers are GRAnite 8882 and HOLLYWOOD 8159... parking free at the free across from the CRELLAN... the CRELLAN and SAKS stores are there.

Thank You.

KYA ON THE AIR WITH FOLLOWING FOR MANY ARTISTS

SAN FRANCISCO, Feb. 27.—In December, 1926, station KYA, San Francisco, made its bow to the radio audiences of the Bay District, and since that time has rapidly assumed an important place in supplying entertainment. One of the greatest achievements of the station was its non-stop broadcast for an entire week during the Dole strike, and the station made many loyal friends during this period.

In December, 1928, KYA became a production point for the American Broadcasting Company chain. An elaborate staff of entertainers, continuity writers, actors and directors were employed at both KYA and KJR, in Seattle, the other production units. The times for the ABC extended to 13 cities, covering the Pacific Coast, the mountain area and east to St. Louis and Chicago. Just at its peak, when the ABC was making a name as being a pioneer in better broadcasting, the crash came—one of those financial matters which plunged the entire gigantic scheme into chaos. Out of the ruins, after legal difficulties and a 10-day silence during which time the Radio Commission was in session considering the station, KYA returned to the air on December 7 with a group of artists who had loyally stood by during the reorganization.

Featured artists on KYA, many of whom have traveled with the station since its beginning, have built up a big following. Liborius Hauptmann, Viennese pianist and composer of international fame, has continued as the program and musical director. Clair E. Morrison, who has been associated with radio since its very inception, and has been the manager of KYA since its opening, has many plans for the continued betterment of the station.

The loyalty of the radio audience to the station during its temporary silence, an unwarranted burden not of its own making—

according to Morrison, has been deeply appreciated by the management of KYA.

The following are the artists of the station:
Virginia Spencer, Joan Shepard, Dud Williamson, Geo. Nickson, Yvonne Peterson, Greta Gahler, Melvin and Leo, Freddie Howard, Marnel Castro, Tom Smith and Harry Decker, Toby and Babs, Tommy Munroe and Bob Allen, Geo. Taylor, Clinn Kennedy, Mary Atkinson, Geo. Hepburn.

PAUL MALL

"HOT DOMINOES" Idea

Thanks to Fanchon and Marco

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R-K-O CIRCUIT

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Plunkett's Office

MURIEL STRYKER

Fanchon and Marco's

DESERT IDEA

TOOTS NOVELLO

Fanchon and Marco's

"Overtures" Idea

Direction Wm. Morris

SAM LINDFIELD & CO.

Featuring With

Fanchon and Marco's

"CARNAVAL RUBBER" IDEA

FLO BELLE

AND

CHARLIE

Fanchon and Marco's "Marble" Idea

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record-
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